AL JOLSON ■ TEXASVILLE

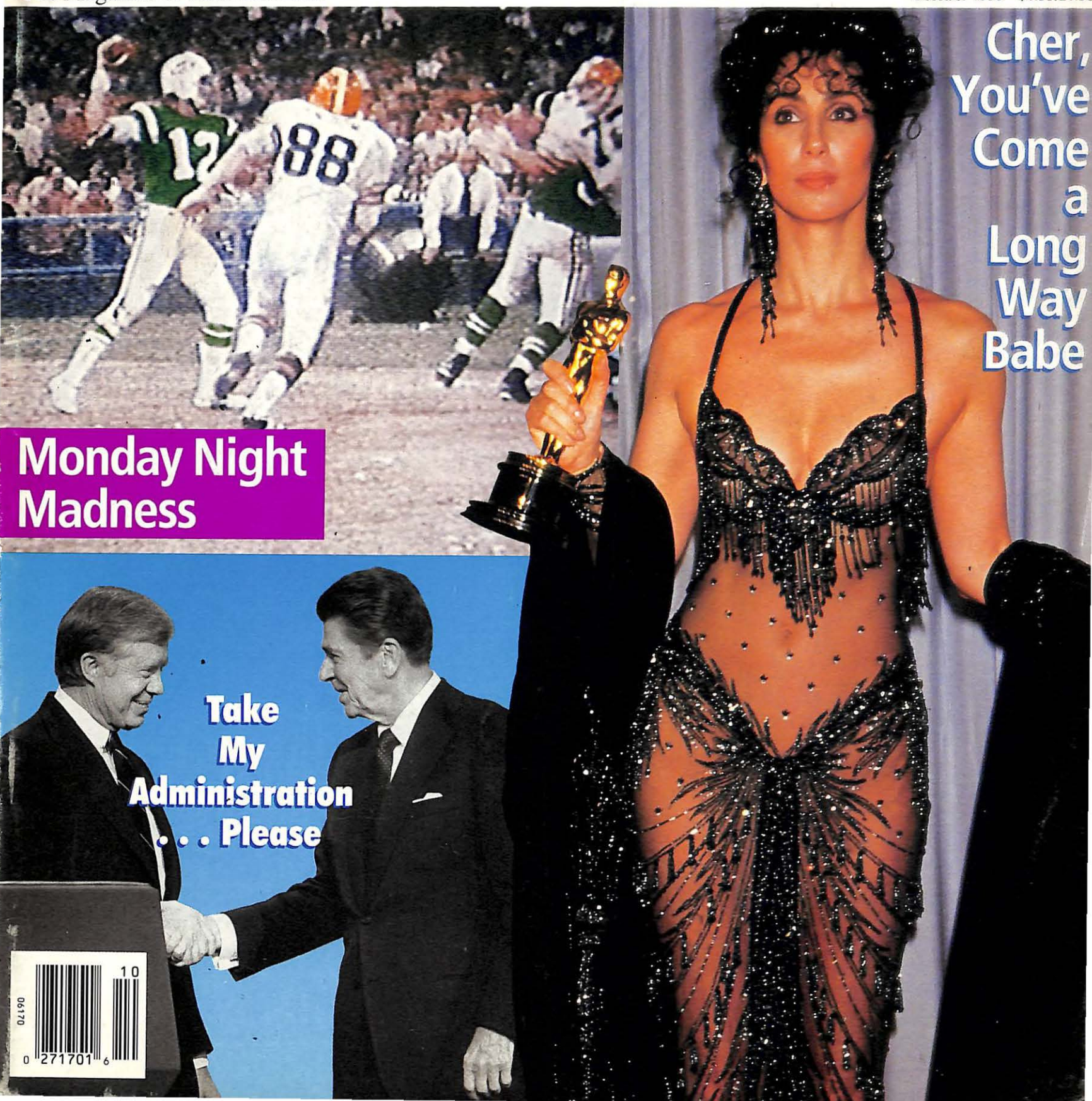
Memories

The Magazine of Then and Now

October 1990 $1.95/£1.50

Monday Night Madness

Take My Administration . . . Please



Cher, You've Come a Long Way Babe

10
06170
0 271701 6

Lee A VF COMPANY...A LEADER IN QUALITY APPAREL. ©1990 LEE COMPANY.

Dig in the garden. Wash the car. Go to a movie. Walk the dog. Burp the kid.

Lee Relaxed Rider™ jeans are designed to fit the natural curves of a woman's body. But most importantly, they're designed to fit the natural curves of a woman's life. Dress them up. Or dress them down. When you're ready to go. Or when it's time to relax. Nobody fits your body...or the way you live...better than Lee.

R E L A X E D · R I D E R S

The brand that fits.®

© 1990

1945.

1955.

1965.

1975.

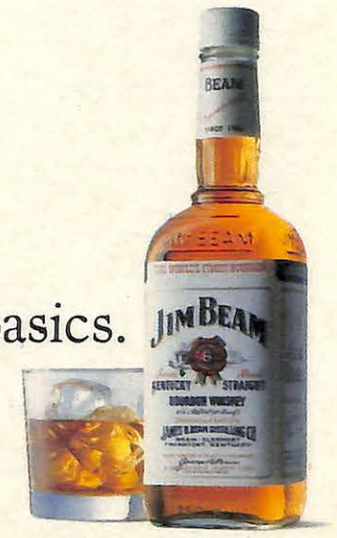
1980.

1984.

1987.

1990.

You always come back to the basics.

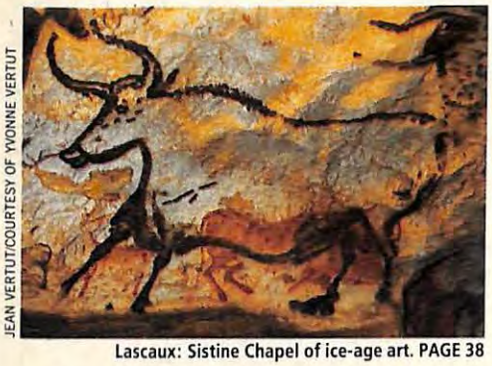


KENTUCKY STRAIGHT BOURBON WHISKEY.
80 PROOF (40% ALC./VOL.). DISTILLED AND BOTTLED BY
JAMES B. BEAM DISTILLING CO., CLERMONT, BEAM, KY.

Memories

VOLUME THREE, NUMBER FIVE, OCTOBER 1990

Contents



JEAN VERTUT/COURTESY OF YVONNE VERTUT

Lascaux: Sistine Chapel of ice-age art. PAGE 38

KEN GALENTE/SILVER SCREEN

Cherilyn Sarkisian and Salvatore Bono: Tenacious survivors. PAGE 60.

DEPARTMENTS

4 FROM THE EDITOR
Multi-Media Memories
BY CAREY WINFREY

8 LETTERS

11 INDELIBLE IMAGES
Capital Idea
BY MAUREEN MCFADDEN

14 I REMEMBER
Blue Couch, Pink Snow
BY JON BEATTY FISH

18 GALLERY
Homebodies
PHOTOS BY SID AVERY

25 PERSPECTIVE
El Niño de California
BY BARNABY CONRAD

30 YEARBOOK
Hall of Fame High

32 MARKINGS
The Next Picture Show
BY CEIL CLEVELAND

90 WHERE ARE THEY NOW?
Teen Dreams
BY BILL COMETTI

94 SCRAPBOOK
Ellis Island Echoes
BY EILEEN GARRED

98 ALBUM
Back to the Future
BY DENNIS STOCK

101 TAKING ISSUE
Fiddling With the Dials
BY MICHAEL GOODWIN

104 PHOTO FINISH
Morning Becomes Electric

COVER (clockwise from top left): *NFL Films, Inc.; Trapper/Sygma; AP/Wide World Photos.*

ISSN 0898-9184; copyright ©1990 by DIAMANDIS COMMUNICATIONS INC. All rights reserved. Printed in the USA. MEMORIES, October 1990, Volume III, No. 5. Published monthly (except Dec./Jan., Feb./March and July/Aug.) by Diamandis Communications Inc., a subsidiary of Hachette Publications, Inc. Editorial and executive offices at 1633 Broadway, New York, N.Y. 10019; (212) 767-6000. SUBSCRIPTIONS: U.S. and possessions, $9.97 per year; Canada, $12.97; all other countries, $13.97, cash orders only, payable in U.S. funds. Second-class postage paid at New York, N.Y. 10001 and at additional mailing offices. PERMISSIONS: Material in this publication may not be reproduced in any form without permission. Requests for permission should be directed to Charles J. Lillis, Product Merchandising, Diamandis Communications, Inc., 1633 Broadway, New York, N.Y. 10019.

POSTMASTER: Please send change of address to MEMORIES, P.O. Box 57410, Boulder, Colo. 80322-7410. BACK ISSUES may be ordered be calling toll-free (800) 345-8112 or by sending $4 per copy to MEMORIES, P.O. Box 782, Holmes, Pa. 19034. Please allow six weeks for delivery.

50 YEARS AGO . . . 37

38 LASCAUX: FIRST IMPRESSIONS
The world's greatest gallery of ice-age art lay hidden underground for 17,000 years. It took four schoolboys on a treasure hunt to find it.
BY PAUL G. BAHN

40 YEARS AGO . . . 44

AP/WIDE WORLD PHOTOS

Al Jolson: "You ain't heard nothin' yet." PAGE 46

46 THE JOLSON STORY
The blackfaced, gravel-voiced singer had legions of fans. But his monumental ego and insatiable lust for adoration lost him lots of friends.
BY STEPHEN HANKS

30 YEARS AGO . . . 55

25 YEARS AGO . . . 57

60 I GOT YOU BABE
By reinventing themselves over and over, Sonny and Cher have stayed in tune with their different audiences and in step with the changing times.
BY STEPHEN FARBER

20 YEARS AGO . . . 72

74 TACKLING PRIME TIME
Football on Monday nights? It was a revolutionary gamble that scored touchdowns with the fans. It also initiated the big-bucks era in sports broadcasting.
BY MARC GUNTHER AND BILL CARTER

10 YEARS AGO . . . 83

84 THE AMY DEBATE
Surely President Carter wasn't taking national-security advice from a 13-year-old. But an ill-timed mention of his daughter cost him a crucial debate and, possibly, the White House.
BY BARRY E. SHERMAN

UPI/BETTMANN NEWSPHOTOS

Nevada atomic test: Heaven's ice cream? PAGE 14.

Memories

EDITOR
Carey Winfrey

ART DIRECTOR
Ellen Blissman
SENIOR EDITORS
Peter Ainslie, Eileen Garred, Maureen McFadden
MANAGING EDITOR
Elise J. Marton
CONSULTING EDITOR
Charles Simmons
PICTURE EDITOR
Donna Bender
ASSOCIATE EDITORS
Claire Keller, Delphine Taylor
ASSISTANT ART DIRECTOR
Andrea Gallo
EDITORIAL ASSISTANTS
William Cometti, Wendy Leonard
ASSISTANT TO THE EDITOR
Anne E. Drake

PUBLISHER
Gregory G. Coleman

DIRECTOR OF ADVERTISING
Susan S. Buckley
NEW YORK SALES MANAGER
Susan Cappa
NEW YORK ACCOUNT MANAGERS
Paul DeBraccio, Clare Kennedy, Mara Ogrin, George Santiago, Julie Walter
MIDWEST ADVERTISING REPRESENTATIVE
Cynthia Ivie (manager), Leila Hyland
625 N. Michigan Ave.
Chicago, Ill. 60611 (312) 280-0334
DETROIT ADVERTISING REPRESENTATIVE
Kathleen G. Charla Associates
26211 Central Park Blvd., Suite 509
Southfield, Mich. 48076 (313) 358-4060
SOUTHEAST ADVERTISING REPRESENTATIVE
Quenzer/Stites
3552 Habersham at Northlake
Tucker, Ga. 30084 (404) 491-1419
Quenzer/Stites
One Park Place
621 N.W. 53d St., Suite 240
Boca Raton, Fla. 33487 (407) 241-3103
SOUTHWEST ADVERTISING REPRESENTATIVE
Tierney & Co.
14881 Quorum Dr., Suite 340
Dallas, Tex. 75240 (214) 960-2883
LOS ANGELES ADVERTISING REPRESENTATIVE
Donna Boesky & Co.
1888 Century Park East, Suite 1900
Los Angeles, Calif. 90067 (213) 284-3136
SAN FRANCISCO ADVERTISING REPRESENTATIVE
Barbara Bella & Associates
300 Montgomery St., Suite 1121
San Francisco, Calif. 94104 (415) 986-7762
PROMOTION DIRECTOR
Barbara LaPlaca
PROMOTION MANAGER
Ann Muchnick
AD COORDINATOR
Pamela Robertson
ASSISTANT TO THE PUBLISHER
Heidi Weisman

Director of Business Services, Frank Truskolaski; *Research Manager*, John Reuter; *Circulation Marketing Director*, David W. Leckey; *Newsstand Marketing Director*, Margaret Hamilton; *Legal Counsel*, Yvette Miller; *Production Director*, Karen L. Rosen; *Pre-Press Control*, Mel Marks; *Production Assistant*, Nancy Puskuldjian

MEMORIES is published by Diamandis Communications, Inc., a wholly-owned subsidiary of Hachette Publications, Inc., 1633 Broadway, New York, N.Y. 10019. Phone: (212) 767-6000. Fax: (212) 767-5632.

PRESIDENT AND CEO
Peter G. Diamandis

EXECUTIVE VICE PRESIDENT: Robert F. Spillane; SENIOR VICE PRESIDENT, FINANCE & CFO: Arthur Sukel; SENIOR VICE PRESIDENT, MANUFACTURING & DISTRIBUTION: Murray Romer; SENIOR VICE PRESIDENT, OPERATIONS & ADMINISTRATION: Robert J. Granata; VICE PRESIDENT, CONTROLLER: David Pecker; VICE PRESIDENT, GENERAL COUNSEL: Catherine Flickinger *Vice President*, Leon Rosenfield; *Vice President, Communications*, Phyllis Crawley Gates; *Vice President, Marketing*, Anthony F. Incalcatera; *Vice President, Research*, Bruce Gershfield.

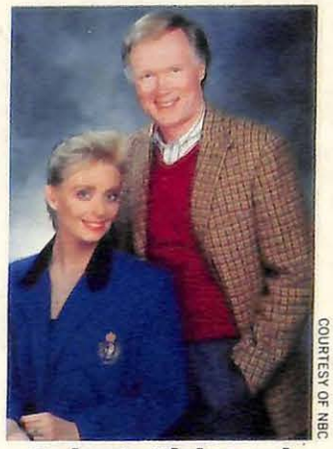
Copyright © 1990, Diamandis Communications Inc. All rights reserved. Printed in the U.S.A. Publisher assumes no responsibility for safety or return of unsolicited art, photos, or manuscripts.

Please send change-of-address forms and all subscription correspondence to MEMORIES, P.O. Box 57410, Boulder, Colo. 80322-7410. Please allow at least eight weeks for change to become effective. Include both your old and your new address, enclosing, if possible, an address label from a recent issue. If you have a subscription problem, write to the above address or call (800) 525-0643; in Colorado, call (303) 447-9330.

FROM THE EDITOR By Carey Winfrey

Multi-Media Memories

BOY, THINGS ARE REALLY POPPING AROUND here. First off, this is our first monthly issue (well, *almost*-monthly; we'll combine issues in the dead of winter and the dog days of summer). For you, we hope, it means double the pleasure; for us, double the work but also the satisfaction. You'll note, too, the introduction of a "10 Years Ago" section. Our audience, I'm happy to report, continues to grow. As of early 1991, circulation will go to 800,000.



COURTESY OF NBC

Co-hosts Kinley and Scarborough.

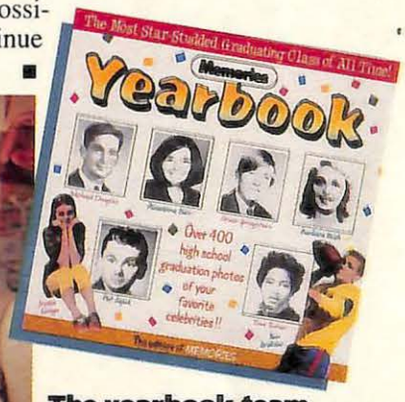
Then there's our weekly, half-hour TV show, *Memories Then and Now*, which premieres Saturday evening, Sept. 15, on a station near you, as they say (check local listings), with co-hosts Kathryn Kinley and Chuck Scarborough. Produced by NBC News Productions, the first program—the only one I've seen thus far—is about as good a translation of a magazine to the TV screen as you're likely to see.

My friend Bill Hillier, the program's executive producer, says that, like us, his staff is "trying to put the *now* into our memories. We spend a lot of time updating stories and shooting new stuff. Like our story on Amelia Earhart. We actually found somebody who solved the mystery of her disappearance." I asked him what *had* happened to the aviatrix. "Watch the show," he said. Nice guy.

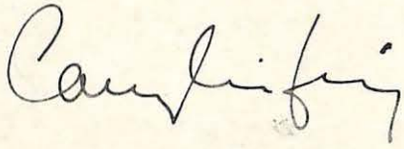
As if that weren't enough excitement, there's also our first book, *Memories' Yearbook*, a collection of more than 400 celebrity yearbook entries, designed by our own Andrea Gallo, assistant art director, with the help of staffers Anne Drake and Zazel Lovén. Though it's based on our most popular department, most of the photographs have not appeared in the magazine, but come instead from the extensive collection of Seth Poppel, the world's most zealous collector of celebrity yearbooks. The book will be out in November (Doubleday, $9.95).

Of course, none of this good news would be possible without the wonderful reader support we continue to enjoy. Thanks. We'll try to be worthy of it. ■

BILL BALLENBERG


The Most Star-Studded Graduating Class of All Time!
Memories
Yearbook
Over 400 high school graduation photos of your favorite celebrities!!

The yearbook team (from left): Drake, Lovén and Gallo.



JACLYN SMITH'S

California™

THE FRAGRANCE THAT CAPTURES THE DREAM

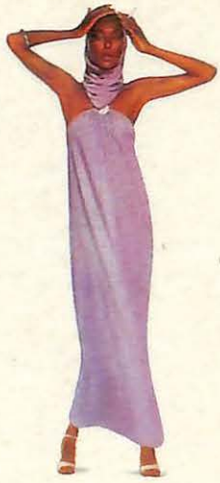
MAX FACTOR

© 1990 Max Factor & Co.

19__

19__

19__



19__

19__

19__

19__

19__

19__

19__

19__

19__

19__

1990

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

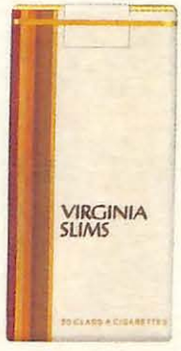
© Philip Morris Inc. 1990

15 mg "tar," 1.1 mg nicotine
av. per cigarette by FTC method.

These models need dates.

In the 22 years that Virginia Slims has been around, fashions have definitely come a long way. And to celebrate our anniversary, we have a challenge for you. If you're able to match each of these Virginia Slims fashions to the year they first appeared, you'll be eligible to win $22,000 for your own shopping spree. And in addition to over $100,000 worth of other prizes, everyone who enters can request a valuable coupon for Virginia Slims cigarettes.

If you'd like to give it a try, write for clues and an entry form to: Virginia Slims Match-Up Request, P.O. Box 1270U, Grand Rapids, MN 58745. Then think back to the days of platform shoes, knickers, and hip huggers. $22,000 might even make the disco look worth remembering.



THE VIRGINIA SLIMS 22nd ANNIVERSARY MATCH-UP.

No purchase necessary. Contest limited to smokers 21 years or older. All entries must be received by 12/31/90.

NOTHING ATTRACTS LIKE THE IMP

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDOCHIN

LETTERS
Memories
ELVIS • ROE V. WADE • NAT KING COLE
The Magazine of Then and Now
Dick Tracy Goes to the Movies
Springtime for Hitler: The Fall of Paris
Hitchcock's "Psycho" Drives Moviegoers Crazy
Was "Egghead" Adlai A Wimp or a Saint?

Abortion Debate

AFTER BEING PRO-CHOICE FOR A NUMBER OF years, I am now on the pro-life side. When a good friend of mine died at the age of 19, just one year older than myself, I realized that life is precious, no matter what stage it is in.

Why is child abuse illegal, when abortion is clearly murder of an unborn child? The only difference is that one child is outside the womb and the other is still on the inside. I realize that the Supreme Court said abortions could be done in the first trimester because the fetus is not viable then. Well, neither are the unfortunate people who are kept alive by machines, but euthanasia is illegal [in most states].

The Constitution guarantees that "no one would be deprived of life without due process of law." Please tell me where the due process of law is in abortion. The pro-choice side is pro-death.

AMY PILAR SCHREIBER
New Hope, Pa.

BACK IN MY COLLEGE DAYS (1920) I KNEW A handsome, intelligent girl who married the right man, and they had two beautiful children. Everything was the best. Then calamity hit: she got pregnant again. It was the wrong time; they could not manage more. She got an illegal abortion. Within a week she was dead. If she had been able to cope legally, safely and quickly, it would have saved not one life but four directly, and many more indirectly. There are figures telling all this, but numbers do not get across the hopelessness and suffering when a reasonable law demanding professional attention can manage the crisis.

ALMA P. ROBBINS
Clearwater, Fla.

ROBERT LIPSYTE TALKS ABOUT WHAT A WIMP Adlai Stevenson was. Then he goes on to tell about taking his wife to get an abortion because he wasn't man enough to raise a child he had helped to conceive. Well, some people might think that *he's* a wimp for doing that.

CARL HATLESTAD
Port Orchard, Wash.

To the Loser

AMERICANS HAVE AN UNFORTUNATE HABIT OF celebrating only winners. The loser in almost any contest is quickly forgotten and swept aside. This is why too few people in this country realize the greatness of Adlai Stevenson. But Gary Paul Gates's "The Would-Be President" might help rectify that. Stevenson was a decent man, a genuinely intelligent man and one of the finest statesmen in this nation's history. Thanks so much for an article long overdue.

JOHN LONG
Shawnee, Kan.

I WAS A GOOD STUDENT IN SCHOOL BUT NEVER much interested in history. I'm 40 now, editor at a newspaper, and have finally found history interesting through your informative and well-written, entertaining articles like "The

ORTED TASTE OF BOMBAY GIN.

ALMONDS FROM INDOCHINA LEMON PEEL FROM SPAIN ORRIS (IRIS ROOT) FROM ITALY LICORICE FROM INDOCHINA

Bombay® Gin, 43% alc/vol (86 proof). 100% grain neutral spirits. © 1988 Carillon Importers, Ltd., Teaneck, NJ.

Would-Be President." Your articles don't scratch the surface with fluff—they give detail and are intriguing. Thank you for making history come alive for me.

CATHIE MCCULLOUGH
Lisbon, Ohio

Levittown

AS AN EARLY RESIDENT OF LEVITTOWN, I FOUND your article very interesting. However, Levittown is not, as you say, "row upon identical row of rectangular boxes." Its great asset—as your photo shows—was curved streets and different positions on lots. There are five different exteriors, and they all varied in color, too.

ROBERT L. MUNHALL
Lebanon, Conn.

YOUR ARTICLE ON LEVITTOWN BROUGHT BACK some warm and wonderful memories. I lived there with my family from 1950 to 1959. What a life for kids to grow up in! I have two boys of my own now. It was so much fun to show them the article and drag out my photos so they could have a better understanding of how Mom lived at their age. Many thanks!

PAMELA L. CURRIER
Scottsdale, Ariz.

Corrections

YOU RAN A PHOTOGRAPH OF ALFRED HITCHCOCK with the caption, "Hitch surfaced fleetingly in most of his films. In *Frenzy* he briefly floated down the Thames." The first sentence is absolutely true. The second is not. Hitchcock appears in a crowd scene along the banks of the Thames early in *Frenzy*; the photo you ran of him appearing to float in the river is from one of the many hilariously poker-faced trailers made to promote Hitchcock's films.

BRUCE C. STEELE
New York, N.Y.

THE STORY ON NAT "KING" COLE SAID THAT HIS birth date was March 17, 1919, and that he died on Feb. 2, 1965. Yet the author referred to a eulogy to "the 48-year-old Cole."

NORM BARRETT
Brossard, Que., Canada

The year of Cole's birth is variously reported as 1917 and 1919. We went with our most authoritative source. Of course, we should have checked our math.—Ed.

New Recruits

I DECIDED TO TRY YOUR MAGAZINE WITH THE distinct possibility of canceling. Surprisingly, I found lively, informative and well-written articles adding an extra insight to events I remember quite well, such as Hitler taking Paris. The article on Ben Hogan was exciting to read and certainly a story I was never aware of. Needless to say, I'm not canceling.

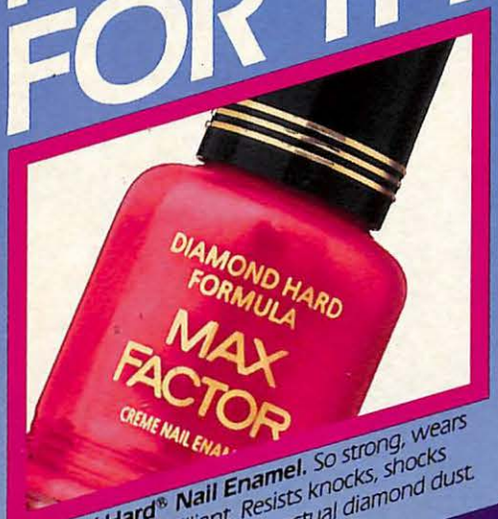
LENORE BORASH
Chicago, Ill.

WE HAD JUST SOLD OUR HOUSE IN OMAHA AND the movers had come and gone. I had a week to clean up before we drove to our new home in Rome, N.Y. The microwave, TV and VCR were gone. Now what? I went to the mall to get a bunch of magazines to read, noticed yours, and just had to try it. It was the one magazine I read cover to cover, and I got so "into" all the articles. Once we got settled in New York, I got a subscription and have enjoyed every issue. It has also been an excellent source for the kids in reports they have to do. Keep up the good work.

DEE LINDEMANN
Rome, N.Y.

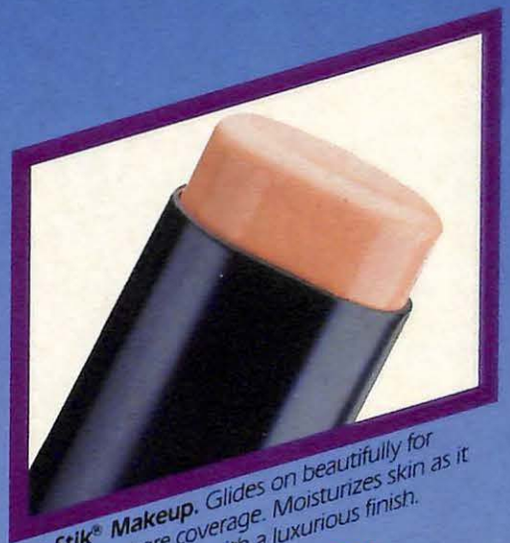
We welcome your letters. Please address correspondence to: MEMORIES, 1633 Broadway, New York, N.Y. 10019. You should include your address and telephone number for verification. Letters may be edited for clarity and length.

NEW IDEAS FOR THE 90's.



Diamond Hard® Nail Enamel. So strong, wears so long, looks so brilliant. Resists knocks, shocks and chips. And it's made with actual diamond dust.

Nail Thick.™ Builds up weak, thin nails with measurable thickness. Adds a virtually indestructible shield of strength – instantly.



Pan-Stik® Makeup. Glides on beautifully for medium...or more coverage. Moisturizes skin as it perfects and smooths with a luxurious finish.

Stretch™ Mascara. Bye, bye shorties! Hello, longies! Now your lashes can look twice as long, without clumping, or spiking.

2000 Calorie™ Mascara. Plumps lashes up to 300% thicker. Sweeps on without spiking or overdoing. The only thing you gain is fat lashes.

New Definition® LipColor. Actually changes the look of your lips – makes them appear dramatically fuller, more provocative. Creates an incredible semi-matte finish.

Pure SPF.™ Under makeup sun protection that is free of irritants, won't clog pores, leave a heavy residue. Just pump it on 365 days a year.

New Definition® Perfecting Makeup. Gives you virtually undetectable, incredibly natural coverage with up to 300% finer pigment dots per inch. Skin can look absolutely perfect.

$10 FREE IN MAX FACTOR COUPONS

For every purchase of Max Factor products, we will send you $10 in store-redeemable coupons for more great Max Factor cosmetics. Details and certificate available at participating stores or write to Max Factor Coupon Offer, P.O. Box 9517, Clinton, IA 52736. Offer expires 3/31/91.

MAX FACTOR

© 1990 Max Factor & Co.

Capital Ideas

By Maureen McFadden

THE MALL

CAPITAL INSIDERS KNOW BETTER THAN TO COME BETWEEN Howard Baker and his Hasselblad. Everything from Senate hallway *tête-à-têtes* to state functions have been exposed in the former Senator's darkroom.

One of his favorite shots was taken in October 1979, during Pope John Paul II's visit to the Washington Mall, where the Pontiff celebrated an open-air mass before a million followers.

"While I almost never tried to use my position to gain special access to an event for my photographic efforts," says Baker, "I couldn't resist this one. The Park Service was permitting limited numbers of professional photographers to ride the elevator to the top of the Washington Monument, where a window had been removed [to allow for picture taking]. They were kind enough to accommodate me."

COURTESY OF SENATOR HOWARD BAKER

INDELIBLE IMAGES

THE LINCOLN MEMORIAL

FROM KENNY ROGERS' AMERICA, ©1986 LITTLE, BROWN AND CO.

"I'M REAL PROJECT-ORIENTED," SAYS SINGER KENNY ROGERS. "I like having something to work on." For the past six years—since wife Marianne gave him a Christmas present of two weeks in a darkroom with photographer John Sexton, Ansel Adams's former assistant—the "something" has been a serious pursuit of photography. Two books, *Kenny Rogers' America* (1986), a collection of photographs from his concert travels, and *Your Friends and Mine* (1987), a celebrity portrait book, have resulted.

Rogers's shot of the Lincoln Memorial was taken at 3:00 A.M. "There must have been 100 sightseers there," he recalls. " I started setting up my camera and then waited to take the shot until they all left. But it looked so sterile without anyone in it, I rounded some of them up again and asked them to pose doing what they had been doing originally. They were real sweet about it." Rogers says it's a rare performance at which someone from that group hasn't reminded him of the early-morning meeting.

"It's one of my favorite shots," Rogers says of the Lincoln Memorial image. "It's a clean architectural photograph that makes a strong statement."

The singer has started work on a third book, a collection of portraits of country-music artists.

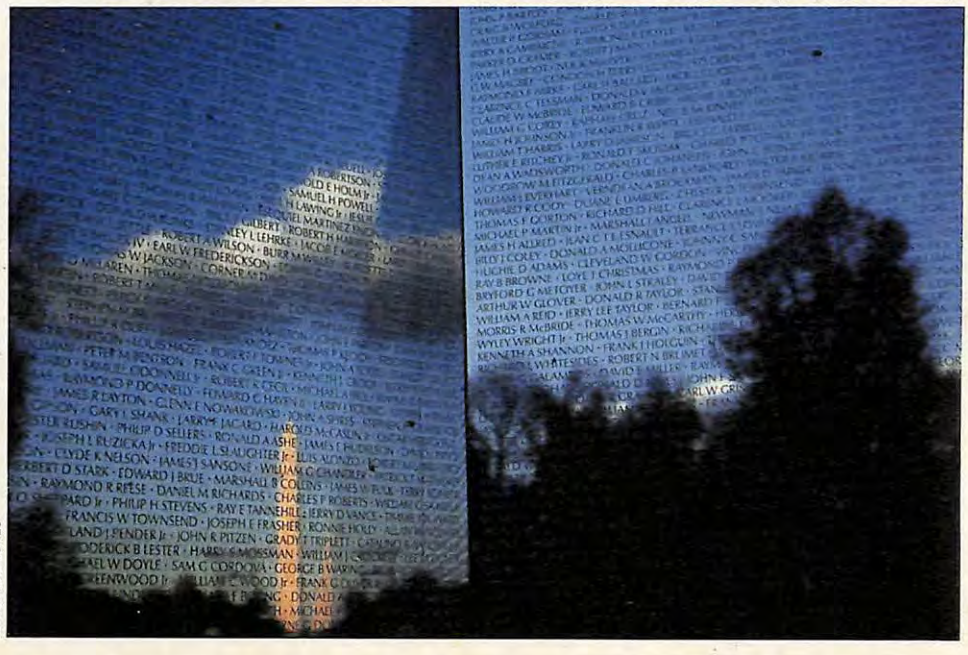
THE WALL

IN NOVEMBER 1982, BOSTON PHOTOGRAPHER SAL LOPES WENT TO the dedication of the Vietnam Memorial "for the same reasons a lot of others did," he says. "I lost four friends in the war." He brought along his camera, though picture taking was not a priority. "I was affected by what happened there that day more than anything that has happened in my life."

Lopes recalls the crowds standing behind a snow fence, listening patiently to the speakers. "Then there was this tremendous burst of emotion. People literally walked over the fence, knocked it down and ran to the wall. They began touching it and kneeling in front of it. They had this instant communion with it, totally spontaneous."

Over a four-year period Lopes made two dozen trips back to Washington to photograph the wall. Sometimes he stayed near it all night, keeping vigil until, in the early-morning hours, he would be the only one there. But never for long. "A jogger or two would come by, walk to the wall, kneel down and say a prayer or something, then jog out again."

Lopes considers this November 1986 image an homage to Maya Ying Lin, the young architect who designed the wall and once said of it: "I didn't want a static object that people would just look at, but something they could relate to as on a journey, or passage, that would bring each to his own conclusion."



©1988 SAL LOPES

"There is a real *look in* quality to this picture," says Lopes. "It's not easy to see the plane of the wall, or where the names begin and end, or where the reflection of the clouds and trees reappears behind the names. It communicates beyond reality. It's what happens at the wall. Someone can appear to be just standing there, not doing much of anything, but there are so often these incredible, deep feelings underneath. I tried to express that visually."

Lopes's images, which have been published in a book, *The Wall* (1987), are now traveling the country as part of a three-year exhibition. He is at work on a new project photographing AIDS patients and those who care for them. ■

SMASHING LASHES, SHAPELY BROWS.

FOUR GREAT IDEAS FOR EYES.

2000 Calorie™ Mascara plumps your lashes up to 300% thicker and sweeps on without spiking or overdoing. The only thing you gain is fat lashes.

No Color® Mascara and no more raccoon eyes. No embarrassing smudges, clumps, smears, flaking or running. Just long, natural, beautiful lashes.

Some Color® Mascara and still no raccoon eyes. Pure, see-through color that won't flake, smudge, build up or fade.

Brow Tamer® grooms and sets brows. Defines skimpy brows. Shapes unruly brows. Brows have never looked better. (In Clear, Brunette and Blonde/Light Brown.)

THIS $20 VALUE, JUST $3.95.

(plus 50¢ for postage and handling)

The Lash and Brow Collection from Max Factor. Four sample-size eye products plus $10 worth of store-redeemable coupons for regular-sized eye products.

MAX FACTOR

Please send me Max Factor's Lash and Brow Collection Kit which contains $10 worth of coupons for Max Factor products. Enclosed is $4.45 ($3.95 plus 50¢ postage and handling). Residents of CA and NY must add appropriate sales tax. Check or money order only plus this completed certificate. Make payable to Lash and Brow Collection Kit.

Name _____

Address _____

City _____ State _____ Zip _____

Send to: **Lash and Brow Collection, P.O. Box 4337M,** Syosset, NY 11775-4337. Allow 6-10 weeks for delivery. Limit one kit per name or address. No commercial or group requests or requests without this certificate will be honored. Void where prohibited. Offer good in USA only. **Offer expires 3/31/91** or earlier if supplies are exhausted. Trial size Brow Tamer available in Clear only.

© 1990 Max Factor & Co.

I REMEMBER

Blue Couch, Pink Snow

By Jon Beatty Fish

As a program manager for a company in the aerospace industry, I spend some of my day testing how composites react to various conditions. Specifically, I study how things survive laser and nuclear attacks.

Several years ago I found myself at the Nevada Test Site, 60 miles north of Las Vegas. I was part of a team delivering targets to be used in an underground nuclear test.

Driving through the desert, we passed signs telling us not to get out of the car. Invisible danger was everywhere. The site was the nuclear test range the Government has used for more than three decades.

When we got to the control center, we stood before numerous screens, monitors, tape-reading devices, sensor indicators, microwave receivers and other scientific recorders. An overhead speaker carried the countdown. As my stomach churned, my mind suddenly flashed to a different time and place. I was a little boy again, kneeling on my mother's couch in the living room of our home in Utah.

I was born July 14, 1948, in Cedar City, the third of six children. Our home was in Toquerville—Toquer to its inhabitants—a tiny burg in the southwest corner of the state near the Nevada border. Settled by Mormons in the 1850's, the town took its name from a Paiute Indian chief named Tokar. A century later, its population stood at 225, a serene community of God-fearing people.

On Feb. 24, 1954, a pinkish cloud appeared above Toquer. The mist lingered for more than three hours, depositing a fine pink dust on trees, farm equipment and animals. Everything looked dusted by the wand of a Fairy Godmother. I stood on tiptoes to write my name in the dust on my father's 1950 Dodge. At higher elevations, cousins of mine played in pink snow. Some children, convinced it was ice cream from heaven, ate it.

That pretty pink dust was atomic fallout. Our towns and villages were covered with radiation, the product of nuclear bomb blasts at the Nevada Test Site.

Sheep started dropping dead all over southern Utah. Many ranchers lost a third to a half of their flocks. Wild horses and jackrabbits also died in large numbers.

Our quiet little corner of the world became infamous overnight. Dozens of scientists and medical experts rushed to the area, to work surrounded by the awesome beauty of southern Utah's red sandstones, yellow limestones, majestic cedar forests and pink dustings.

It was a frightening and exciting time. Albert Schweitzer, predicting that thousands would die from radiation, called for an end to atmospheric testing. Geiger counters sold as fast as hiking boots. Anybody who was somebody had one.

UPI/BETTMANN NEWSPHOTOS

In February 1954 a pinkish cloud appeared, depositing a fine dust on everything.

JON BEATTY FISH *lives in Orangevale, Calif.*

1892 WAS A VERY GOOD YEAR FOR COFFEE

¶ It was a time when those in the coffee business did things a little differently.

¶ And so it was in 1892 that a Southern merchant had cause for celebration. His premiere blend of coffee (and some say his own personal labor of love) was about to be renamed after the famous hotel where it had already built a reputation as the special house blend. The hotel, of course, was Nashville's Maxwell House.

SLOW ROASTED

¶ Today, it is with great pride (and something of a feeling that there are still folks around with a taste for the way things used to be made) that The Maxwell House Coffee Company would like to acquaint you with 1892™ Slow-Roasted Coffee. It is coffee that is roasted the way everyone used to do it: Slowly. With something of a reverence for the old ways of making things. Next time you're at the grocer's we invite you to try a can. Perhaps you will find that you have a taste for the uniquely satisfying, lusty taste of coffee the way it used to taste.

¶ 1892™ Slow-Roasted Coffee. A labor of love...from The Maxwell House® Coffee Company.

© 1990 Kraft General Foods, Inc.

I had other concerns. My 34-year-old father was killed in a freak trucking accident, leaving Mother with six young children. In the summer of 1956, a month after Dad's funeral, Mother bought a new home in St. George, 25 miles southwest of Toquer. She wanted her children to have the advantages of a bigger town—a library, a junior college, cultural activities, a swimming pool. Unwittingly, we were moving closer to the Test Site. I was 8.

There were many wonderful things about our new home, but what I remember most were the events that began in April 1957. That was the start of a series of nuclear tests with code names like "Ivy," "Misty Veil," "Main Face," "Greenhouse" and "Plumbbob." These names, like the names of the tests that had been going on since 1951, had no special meaning; they were just labels dreamed up by my predecessors, the program managers.

Most were tests in which atomic devices were detonated 1,000 feet in the air, with a force equal to tens of thousands of tons of TNT. From 1951 to 1959, scores of atmospheric tests were conducted.

I knew nothing of the politics of atomic testing. I had no frame of reference for its military significance, nor did I then understand the scientific principles involved. But I loved the fireworks.

The nights before a scheduled test, my oldest brother would say, "Let's hurry and get to sleep so we can wake up to watch the atomic bomb!" The night before every test was like Christmas Eve.

Our new blue couch sat in front of a large picture window. Mother would pull the drapes open and we would line up on the couch. Kneeling with our elbows propped on the back, we would stare toward the southwest. Suddenly the predawn sky would light up as if a giant unseen hand had flipped the switch under the lampshade that covered Nevada. The light would last for several seconds.

We clapped and cheered every time.

We quickly learned that the speed of light is much faster than the speed of sound. As the light faded, we would begin an earthquake countdown. "Fifty-nine, fifty-eight, fifty-seven . . . ."

"It's going to be any moment now," Mother would warn.

The sound would begin in the distance. At first it was a low hum. By the time it arrived in St. George, it was a rumble. The blasts and tremors were always the talk of school the next day as we tried to recreate the excitement of being shaken.

By early 1958 an epidemic of leukemia had hit southern Utah. All the little farm towns downwind from the Nevada Test Site were being rocked again.

COURTESY OF JON BEATTY FISH

The author and friend in a school play (1957).

Many of the dead were children. A girl named Helen McIntyre died of leukemia at age 10. Karlene Hafen died at 15. A boy named Nisson and a girl named Turner also died. A later study showed that 32 area children died of leukemia.

Who was dead or dying was often the topic of conversation at supper. My mother compared it to the flu epidemic of 1918. Others compared it to a plague. Whatever it was, it took our uncle, Vernet Hinton, leaving five of my cousins fatherless.

That was as close as the disease came to me for more than 20 years. Then, in late 1980, Mother caught a fierce cold. By Christmas she had developed a large, ugly sore on her upper lip. By New Year's it had worked its way into her mouth.

A skin specialist took a biopsy and promptly gave us the bad news—oral cancer. In early 1981, Mother was operated on at the University of Utah Medical Center in Salt Lake City. Five hours later she was wheeled from surgery looking like she had gone 15 rounds with the heavyweight champion of the world.

Doctors had removed a major portion of her upper jaw and the roof of her mouth. "We think we got it all," they said.

Although the first deaths of sheep in the 1950's had caused quite an uproar, neither President Eisenhower nor President Kennedy ever explained precisely what had happened. Shortly after Kennedy was assassinated in 1963, newspapers began to report a cover-up. The Government, the reports said, had known all along that radiation would kill animals and people.

That was more than 30 years ago, and Washington still refuses to tell the whole truth. Sheep ranchers, families and other groups have sued the Federal Government, claiming the tests caused the sheep to die and people to get cancer. Utah Senator Orrin Hatch has introduced legislation calling for Federal compensation to the "downwinders." But the legislation has never become law because of resistance from the White House and various agencies' arguments that the Government is not to blame. You'd think at least one President along the way would have seen fit to help.

What *is* known is that test officials made a concerted effort to mislead the American people about the dangers of radiation, that wind conditions deposited the heaviest fallout in the first 22 miles of Utah, where we lived, and that leukemia deaths among children eventually climbed to more than double the national average.

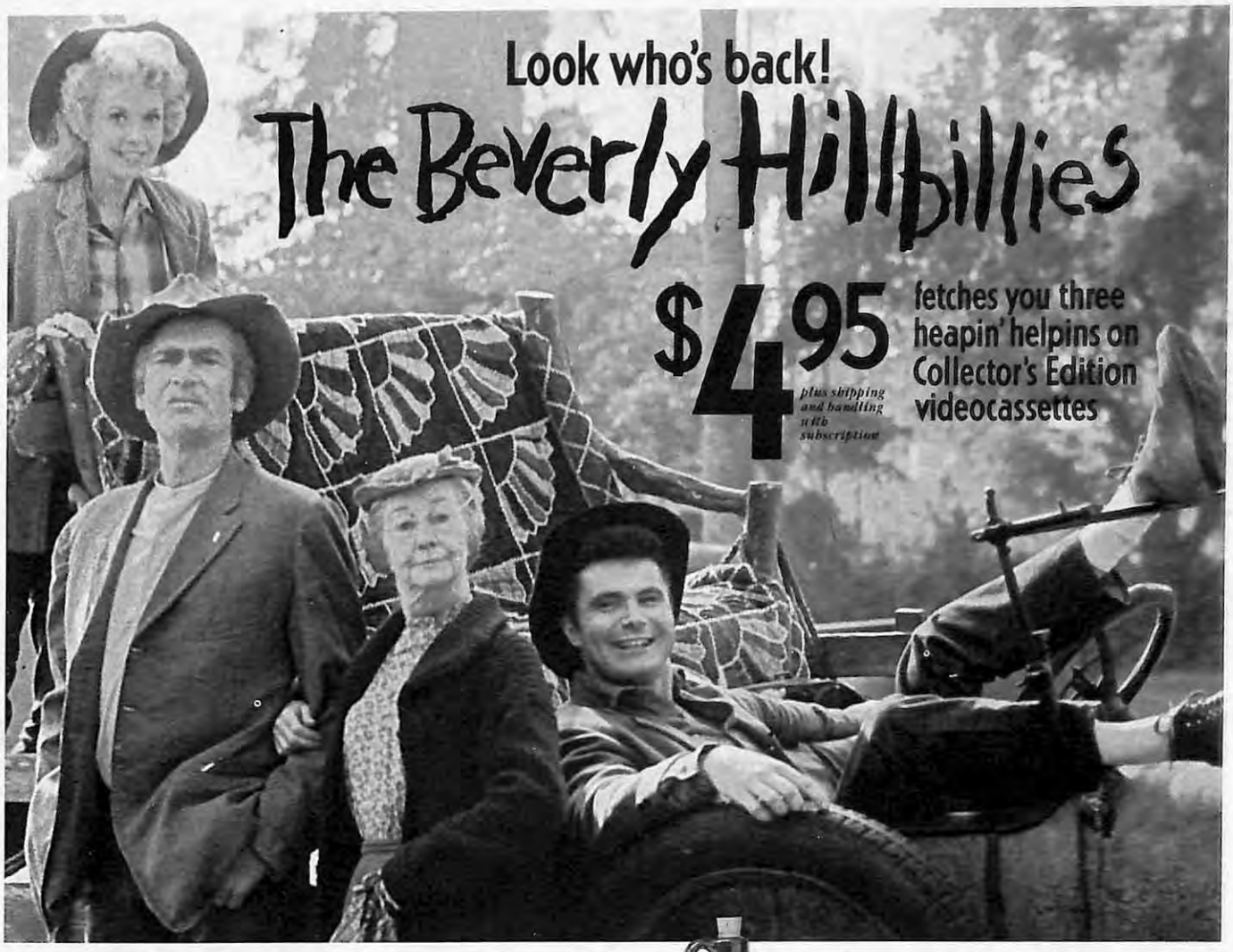
As Mother approaches 70, she has lost much of what she used to be. However, she is alive. That is more than can be said for many others in the old neighborhood.

Standing in the control center, I cleared my mind of the past as the countdown continued. When it reached zero, the earth shook and all the recording instruments started to beep and buzz and scratch out data. Many people in the control center with me—military officers and scientists—clapped and cheered. Just like we used to as kids on Mother's couch.

For me, the blast shook more than the earth. For many days afterward I thought about my role in the nuclear testing business. I thought about quitting. But how would I make a living? This is what I know. Besides, maybe I can help stop the kind of tragedies my predecessors caused.

I've been back to the Nevada Test Site several times since, both as an aerospace professional and as a tourist. The place holds an odd attraction for me. It has forced me to do a lot of thinking. I've come to believe that the Government needed to do the nuclear tests, that America had to develop and advance its nuclear capabilities.

But I can't understand why the people of Utah were not warned of the fallout. So much suffering and death could have been avoided. ■


Look who's back!
The Beverly Hillbillies
$4.95
plus shipping and handling with subscription
fetches you three heapin' helpins on Collector's Edition videocassettes

Get a taste of the country humor that kept America laughing for nine happy years.

CBS/Columbia House Video proudly presents one of the most popular TV comedies of all time, in a new Collector's Edition with three unforgettable, un-cut, half-hour episodes on each videocassette.

Send for your first Beverly Hillbillies collector's cassette today and you'll meet Granny, feisty keeper of the family still: tomboy Elly May, raised to out run, out climb and out shoot every boy in the Hills; her strapping cousin Jethro; and Buddy Ebsen starring as the head of the family, J.D. Clampett.

Your first videocassette, *The Hillbillies Move to Californy,* includes the original pilot and the next two half-hour episodes that launched the series in 1962.

It's yours to preview for 10 days, risk-free. Yours to keep for only $4.95 plus shipping and handling.

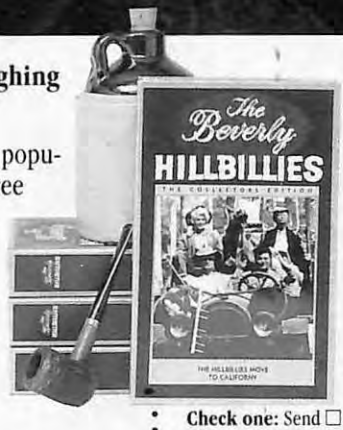
Starting with "The Clampetts Strike Oil," you'll follow the Hillbillies from their shack in the Ozarks to their new mansion in Beverly Hills. In "Getting Settled," you'll howl when Jethro rassles up a croquet ball for Granny to cook for dinner. Then enjoy "Meanwhile Back at the Cabin"...

Subsequent three-episode, Collector's Edition cassettes will arrive one every four to six weeks. Each specially-packaged volume is yours to enjoy risk-free for 10 days. Yours to keep for $29.95 plus shipping and handling. There is never a minimum to buy and you may cancel at any time.

So why not set a spell...? Take your shoes off! Have a mess of fun! Call now for this legendary comedy series or clip and mail the coupon today.

To commence your collection immediately, have your credit card ready and call toll-free 1-800-544-4431.

© MCMXC Filmways TV Productions Inc. All rights reserved.
©1990 CBS Inc. All rights reserved.
Design © 1990 CBS Records, Inc.



The Beverly Hillbillies

Collector's Edition
10-day Risk-Free Preview Acceptance

☐ **YES,** send the 3-episode Collector's Edition cassette, *The Hillbillies Move to Californy,* to my home for only $4.95 plus $2.45 shipping and handling (and applicable sales tax) and enter my subscription to The Beverly Hillbillies Collector's Edition under the terms described here.

Check one: Send ☐ VHS ☐ BETA

Check method of payment: MA1

☐ Check enclosed for $4.95 plus $2.45 shipping & handling ($7.40 total) made payable to CBS/Columbia House Video.

☐ Charge my Beverly Hillbillies purchases beginning with my first cassette to: ☐ American Express ☐ Visa MA2
☐ MasterCard ☐ Diners Club

Account No. Exp. Date

Signature Phone Number

Name *(please print)*

Address Apt.

City State Zip

If I do not choose to keep my first videocassette, I will return it within 10 days for a full refund or credit to my charge account.

Note: All subscriptions subject to review. CBS/Columbia House Video reserves the right to reject or cancel any subscription. Canadian residents will be serviced from Toronto. Applicable sales tax added to all orders.

Mail to: CBS/Columbia House Video
P.O. Box 1112, Dept. RV1, Terre Haute, IN 47811

GALLERY

Homebodies

In Sid Avery's portraits of Hollywood in the 1950's, celebrities mime normalcy. They diaper babies, fry eggs, play charades, wash their cars, and look more like anonymous suburbanites than famous folk.

The ordinary citizens of America were busy miming normalcy, too. After all, they had survived the Depression and a war, and now everything was supposed to be coming out all right. There was much wishful thinking in this and no small amount of willful innocence as well.

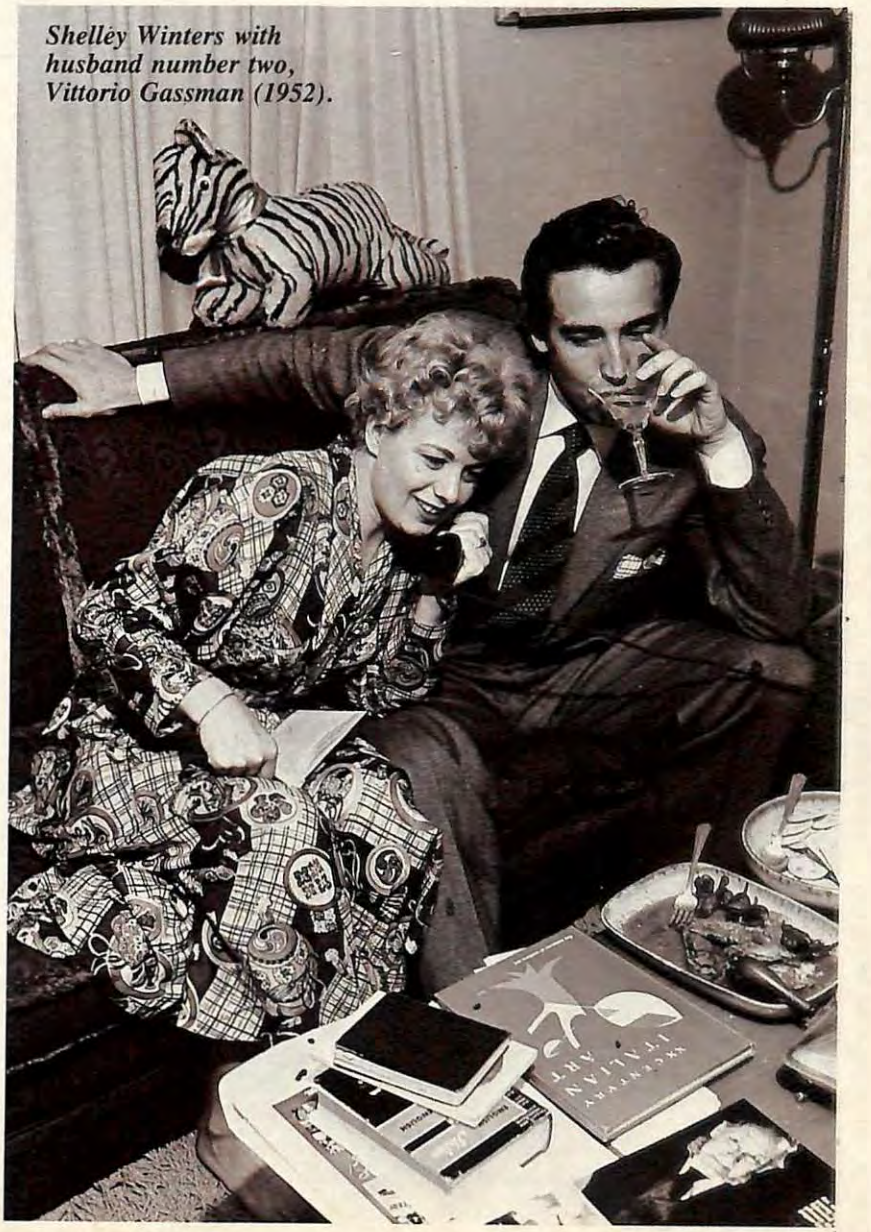
In truth, there was something abnormal about 50's normalcy. What was clear to a few social commentators then—and is evident to anyone looking back on that decade now—was that the great 50's consensus was, in the largest sense, a fraud. On most important matters—the relationships between the races, sexes, classes and generations, for example—it grotesquely misrepresented reality.

These pictures, originally taken for publicity and for magazine layouts, now transcend their original context. They have become both a vivid impressionistic history of a period in which our popular culture was quietly revolutionized and a sly, often subversive comment on the very values the pictures were supposed to perpetuate.

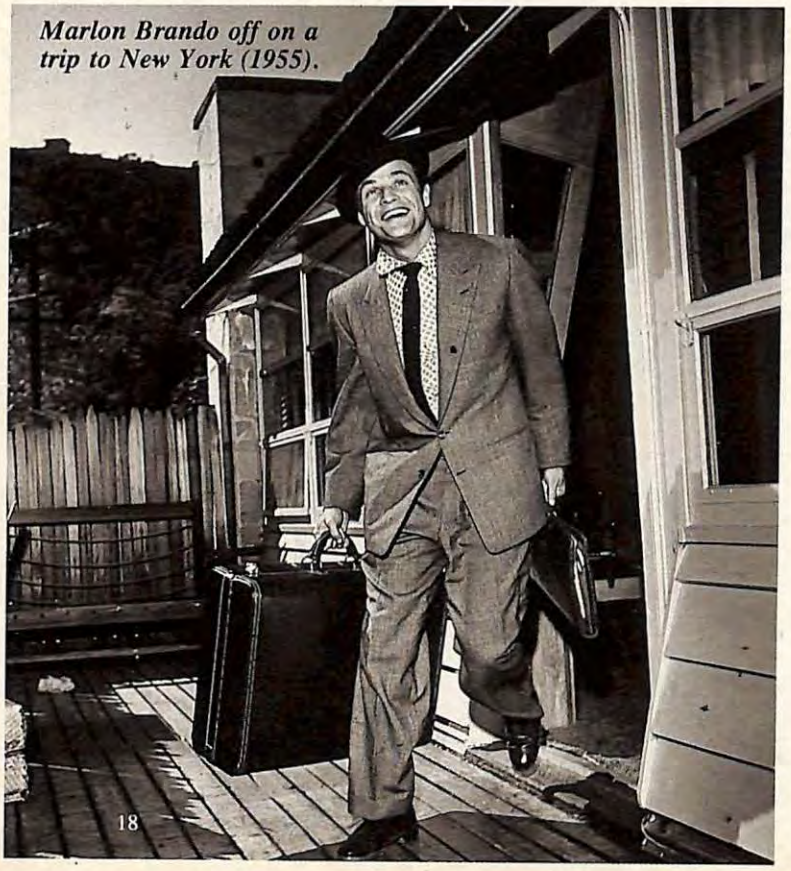
—Richard Schickel

From *Hollywood at Home: A Family Album 1950-1965*, with photographs by Sid Avery and text by Richard Schickel, published in October 1990 by Crown Publishers, Inc.
Photographs copyright ©1990 by Sid Avery. Text ©1990 by Richard Schickel.

Steve McQueen diapers his daughter, Terry (1960).



Shelley Winters with husband number two, Vittorio Gassman (1952).



Marlon Brando off on a trip to New York (1955).

Prove it yourself.

In nationwide taste tests, smokers agreed Merit tastes as good as or better than cigarettes with up to 38% more tar. Now we're bringing the test directly to you.

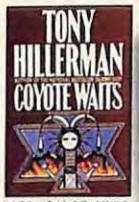
SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

© Philip Morris Inc. 1990

Kings: 8 mg "tar," 0.6 mg nicotine av. per cigarette by FTC method.

Rock Hudson plays chef at an at-home barbecue for friends (1952).

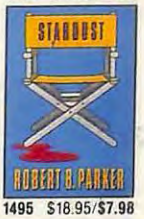
DO EXACTLY AS WE SAY OR PAY THE PRICE BOOKSTORES DEMAND.



3368 $19.95/$7.98

0034 $18.95/$7.98

3376 $18.95/$7.98



1495 $18.95/$7.98

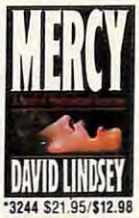
3061 $16.95/$7.98

2600 $16.95/$7.98

2089 $18.95/$7.98

9100 $15.95/$7.98

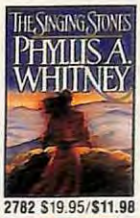
9118 $17.95/$6.98



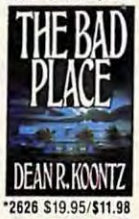
*3244 $21.95/$12.98

9878 $19.95/$11.98

6569 $18.95/$7.98

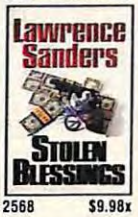


2782 $19.95/$11.98



*2626 $19.95/$11.98

2980 $19.95/$11.98



2568 $9.98x

2576 $18.95/$10.98

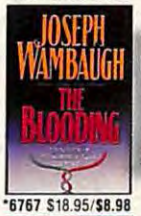
2287 $18.95/$10.98

2113 $7.98x

1925 $15.95/$6.98

6478 $18.95/$7.98

1818 $18.95/$8.98



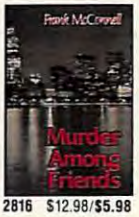
*6767 $18.95/$8.98

take 6 Books for 99¢ WITH MEMBERSHIP

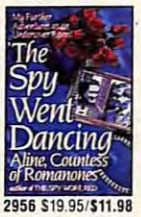
From the gang that slashes 40–60% off publishers' edition prices!

8284 $9.98x

8011 $16.95/$7.98

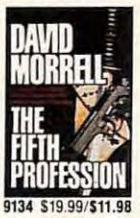


2816 $12.98/$5.98

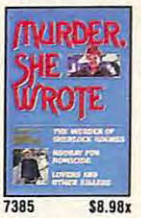


2956 $19.95/$11.98

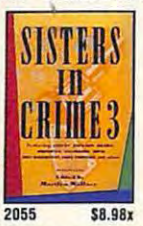
9126 $18.95/$10.98



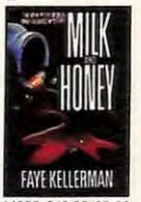
9134 $19.99/$11.98



7385 $8.98x



2055 $8.98x



*1990 $18.95/$6.98

6544 $17.95/$7.98

Prices in fine print are for publishers' editions. **Prices in bold print are for Club hardcover editions.** * Explicit scenes and/or language **x Hardcover edition exclusively for Club members**

HERE'S WHAT YOU GET WHEN YOU JOIN . . .

6 BOOKS FOR 99¢—PLUS A FREE CLUB TOTE. Send no money now. You'll be billed 99¢, plus shipping and handling, when your membership is accepted.

A GUARANTEE OF SATISFACTION. If you're not 100% satisfied with your books, return them within 10 days *at our expense*. Your membership will be canceled and you'll owe nothing. The Club Tote is your free gift to keep.

THE FREE CLUB MAGAZINE. You'll receive 14 issues a year. Each issue includes the Featured Selection(s) plus a number of Alternates—some exclusive Club editions. Twice a year, you may also receive offers of Special Selections.

SHOPPING MADE SIMPLE. To get the Featured Selection(s), *do nothing*—it will be sent automatically. If you prefer another book—or none at all—simply return your Member Reply Form by the date shown. A shipping and handling charge is added to each order.

AN EASY-TO-MEET OBLIGATION. Take up to 1 year to buy 4 more books at regular low Club prices. Afterwards, you may resign membership anytime. Or you may continue to enjoy the benefits of belonging to *Mystery Guild*.

HUGE DISCOUNTS . . . from 40% to 60% off publishers' hardcover editions. Club books are sometimes altered in size to fit special presses.

RISK-FREE RETURN PRIVILEGES. If you get an unwanted book because your Club magazine came late and you had less than 10 days to decide, simply return the book *at our expense*.

FREE TOTE with membership

MYSTERY GUILD

OVER 40 YEARS OF THE WORLD'S GREATEST MYSTERIES

MAIL TO:
Mystery Guild
6550 East 30th Street
P.O. Box 6362
Indianapolis, IN 46206-6362

Please write book numbers here:

17063 35

YES! Please enroll me in *Mystery Guild* according to the risk-free membership plan described in this ad. Send me the 6 BOOKS I've indicated—plus my FREE CLUB TOTE. Bill me just 99¢, plus shipping and handling.

Mr./Mrs.
Miss/Ms. _____
please print

Address _____ Apt. _____

City _____ State _____ Zip _____

Members accepted in U.S.A. and Canada only. Canadian members serviced from Canada, where offer is slightly different. Sales tax added where applicable. We reserve the right to reject any application.

MEM 10/90

GALLERY

Debbie Reynolds with toddlers Todd and Carrie (1960).

Paul Newman and Joanne Woodward share domestic chores (1958).

Humphrey Bogart and Lauren Bacall with son Stephen and friends (1952).

"Raiders Of The Lost Kernel"

One of life's greatest treasures has seen the light. Orville Redenbacher's® Gourmet® Light Microwave Popcorn, that is. With 2/3 less fat and 1/3 fewer calories, it's a favorite among those who know no bounds But beware—it's known to disappear before your favorite movie is over.

Now Appearing In Living Rooms Everywhere

© 1990 Beatrice/Hunt-Wesson, Inc.

Read your lips.
SMIRNOFF
One sip will
tell it all.
And that's a
promise
not subject
to change.
SMIRNOFF® VODKA 40 & 50% Alc. by Vol., distilled from premium grain. © 1990 Ste. Pierre Smirnoff FLS (Division of Heublein, Inc.) Hartford, CT—Made in U.S.A.

PERSPECTIVE

El Niño de California

By Barnaby Conrad

Some sage once said that a writer is a person who climbs half a mountain and writes about it for the rest of his life. Recently I went back to Spain and my own half-mountain.

In Seville, Robert Vavra, the distinguished photographer, urged my wife and me to visit him for the weekend. "I have a nice ranch near the town of Castillo de las Guardas—ever hear of it?"

Hear of it? Castillo de las Guardas was precisely the place where I experienced the most exciting day of my life.

Bob picked us up the next day at our hotel and we drove out of Seville across the bridge to Triana, passing the big statue of legendary matador Juan Belmonte on the bank of the Guadalquivir River. In 45 minutes we came in sight of the little town of Castillo de las Guardas. It had been 42 years since I'd seen it, and I only vaguely remembered the lovely little cathedral on the side of the hill and the cluster of white buildings with their red tile roofs. Had I ever really been here, or was it all a Hemingwayesque fantasy, a writer's pipe dream?

As we parked under a tree, an old man came along; he wore a beret and a stubble of white beard, and I could see in his lower jaw round stumps of teeth with brown centers. When I asked for the *plaza de toros* (bullring) he perked up and said, "At your order, *señores*! Follow me, Pepe, the greatest aficionado in all Castillo de las Guardas!"

As we walked behind him up a steep hill, it began to come back to me. I remembered thinking, four decades ago, how unusual it was to be going uphill to a bullring—they're nearly always on the flat. And then I caught the pungent odor of the bent Camelo cigarette protruding from Pepe's lips. Someone that long-ago day, someone striding ahead of me toward the bullring—a *banderillero* (matador's helper) probably—had been smoking the same brand. The powerful black tobacco smell suddenly brought it all back to me, and my stomach constricted with excitement and fear just as it had that afternoon way back then.

That day, Sept. 23, 1945, there were big posters all around the town advertising the fight, and my heart's rhythm increased when I saw them. I was billed as The California Kid—*El Niño de California*.

Why was I, a 23-year-old vice consul in the United States Consulate General, fighting on the same program with Spanish professionals, anyway? Well, mainly because I *was* American and *was* a vice consul. Before graduating from Yale I had studied painting at the University of Mexico and been fascinated by the art and grace and color of the bullfighting spectacle. After I imbibed a lot of tequila one day, some Mexican "friends" convinced me that I should jump into the bullring during a fight. I did, using my raincoat as a cape. I made a few halfhearted passes at the bull, made a fool of myself, dove over the fence and somehow got out alive.

An amused professional, 19-year-old Felix Guzman, took an interest in me and began to teach me what an intricate science bullfighting is. I hadn't really grasped the first fundamentals before I was in a practice ring with animals too large for me to handle. On one of the very first days, a large half-breed bull charged unexpectedly and smashed my right knee. I lay there on the ground for what seemed a century, waiting for a horn to go into my back. It didn't, because Felix jumped into the ring with no cape, struck the bull in the face and, when it left me to charge him, outsprinted it to the fence. I was carried out of the ring before the bull came back for me. (Years later, Felix would himself be gored to death.)

I was on a cane for a couple of years and was still wearing a metal brace from ankle to hip when the State Department sent me, in 1943, to Seville. After six months of swimming and Andalusian sun, my leg got better, so much so that I began to think about fighting again. One day I was taken by some friends 60 kilometers out of town to a bullfight party at Juan Belmonte's ranch. He was over 50 then and retired from formal fighting, but he still fought in about 10 charity events a year and seemed to have lost none of his skill. He was little and twisted and ugly, but he was a tremendous personality, in and out of the ring. I guess because of the novelty and the challenge, he

COURTESY OF BARNABY CONRAD

"I was 'the California Kid,' but was it all a Hemingwayesque fantasy?"

decided to make me into a bullfighter, and the lessons started immediately.

When I got into Belmonte's private ring and was shoved around by a knee-high calf, it was humiliating. Belmonte was amused, however. He liked the idea that an American wanted to bullfight. And I guess he liked the dumb, stubborn way I kept going back at the calf with the cape, making the same clumsy mistake each time, getting knocked sprawling and taking a terrible pounding on the ground from the vicious little animal. He finally persuaded me to stop this masochism, and he began to show me all the things I was doing wrong. For starters, it seems I was trying to make the calf pass between me and the fence. Fighting cattle have a tendency to hook away from the fence automatically, so that halfway through a pass, the animal would swerve and hit my legs. That was a mistake I'd never make again.

I went to Belmonte's ranch every weekend and worked hard. After a year, I was signed by an impresario for a big charity fight. And on the same program with Belmonte. I wasn't sure I was ready. Killing a bicycle—we practiced the kill against a bicycle with horns mounted on the handlebars—was easy enough, but I didn't know whether I could handle a bull.

For a month before the fight, while going over some consular invoices or passport applications, my hands would suddenly begin to tremble as I thought of the onrushing date. Or I'd be at the movies, relaxed enough to laugh, when my brain would remind me, "You're fighting on the 23d!"—and the laugh would stick in my throat.

And now here I was in Castillo, and today was the day, and there was no getting out of it. I think if there'd been an honorable way out, I would have taken it. I was scared.

It was 6:25 P.M. when I arrived at the foot of the plaza hill, dressed in the colorful *traje corto* costume—bolero jacket and gray pants. The cathedral bells were starting to ring. The other bullfighters and I started up the cobbled street, and the big crowd that was milling toward the plaza gave us a great ovation, shouting, "*Suerte*, *suerte*"—Luck, luck—and patting me on the back as we pushed ahead of them. For a moment I forgot the knot of fear in my stomach and smiled and waved. Then a great shout went up as Belmonte's Fiat pulled up and "the Earthquake of Triana" stepped out in fighting costume and hurried after us.

He greeted me, smiling his great smile. He seemed so confident. Well, he'd gone through this more than 2,000 times.

I saw a bronze plaque on the wall that read: "The *novillero* [beginner] José Hernández 'Parraito' was killed in this plaza on Feb. 27, 1885, may he rest in peace." Just what I needed.

As we lined up in the entrance to the ring, adjusting the capes over our shoulders, the third matador came up. He was a young *novillero* and looked nervous.

He dragged rapidly on a cigarette, then said, "I'm Chavez. El Estudiante got gored yesterday, and Andaluz had to substitute for him."

"So you're fighting third," I said to him. "You're substituting for Andaluz."

BARNABY CONRAD *is the author of 23 books, including the recently reissued novel* Matador. *His latest,* Hemingway's Spain, *was published in October 1989.*

NATURAL CHEDDAR CHEESE FLAVOR
NATURAL WHITE CHEDDAR CHEESE FLAVOR
WITH OTHER NATURAL FLAVORS
LIGHTLY SALTED
Quaker
Mild White Cheddar
Popped Corn
Cakes
No Cholesterol, No Fat
Only 35 Calories Each
Our newest addition.
Still only 35 calories.
Introducing Quaker White Cheddar Flavored Popped Corn Cakes. Imagine all that white cheddar cheese flavor. Plus no fat, no cholesterol and only 35 calories in each cake. With delicious natural flavor. It all adds up to this: the healthy choice now equals the tastier choice. And for another tasty choice, try Quaker Butter Flavored Popped Corn Cakes with the buttery taste of movie popcorn.
© 1990 The Quaker Oats Company

Complete First Year Set Of . . .

SHORTEST U.S. DOLLAR SERIES SINCE 1795!

The Susan B. Anthony Dollar was issued only 3 years! The only other U.S. Dollar with a shorter life was the 1794-95 Flowing Hair Dollar — America's 1st Dollar!

This is *your* opportunity to get the complete First Year All-Mint Set of the historic 1979 Susan B. Anthony Dollar. One Uncirculated coin from each U.S. Mint — Philadelphia, San Francisco, Denver. Purchased individually these 3 coins would cost $10.50, but this offer saves you money. YOURS FOR ONLY $5 per set!

Ridiculed by the public as the "Carter Quarter" the mini-dollar is fast becoming a *prized collectible*. Hard to put together now, a First Year Set will get even harder. Clip the coupon below and send today! You'll also receive our fully illustrated catalog (mailed separately), plus other offers on approval. Satisfaction guaranteed. DON'T DELAY! (Limit 4 sets).

Littleton Coin Company, Dept. LSB791, Littleton, NH 03561

©LCC *Serving collectors nationwide since 1945*

Send coupon with payment to:
Littleton Coin Company
Dept. LSB791, Littleton, NH 03561
Susan B. Anthony Dollar First-Year Set
(3 coins: 1979 P, 1979 D, 1979 S) $5.00
Full 45-Day Money Back Guarantee

_____ (how many — limit 4 sets)
$_____ (total enclosed)

Mr./Mrs./Ms. _____

Address _____

City/State/Zip _____

"Yes, I'm fighting third." He yawned, a sure sign of fear. I started to yawn but swallowed before it was out.

"At least there's no wind," I said. I'd heard Belmonte say the same thing.

"No," he said, "at least there's no wind to blow the capes."

I remember thinking throughout the whole day that it seemed as though everyone had read Hemingway and was trying to talk like his characters. Belmonte mounted his chesty horse. We lined up in back of him on foot, Chavez and I in front and our *cuadrillas*—sword handler and *banderilleros*—in back of us. People in the crowd were getting impatient and stamping their feet. It was now 6:30 P.M.

Belmonte swung around in his saddle. I'll never forget the chillingly calm way he said, "I don't know any reason why we shouldn't start this thing."

I knew hundreds of reasons and would have been delighted to suggest a few, but his horse moved forward, and we all started forward on the left foot. The band struck up with a clash of cymbals as we strode to the center of the ring, then wheeled and walked to the fence. I looked over the crowd. They seemed so damnably safe up there.

There was an ominous roll of drums, and a trumpet split the warm air. Belmonte's bull ran in, black and white and bigger than we had been told. Belmonte fought magnificently, Portuguese style, on horseback. He first made the horse dodge the bull's charges while he placed *banderillas* (barbs). Then he dismounted to cape and kill it—quicker than it would have died in any slaughterhouse. The honorary *presidente* of the day awarded Belmonte the ears and tail, and the crowd gave him a tremendous ovation.

I saw all this through a haze, for drumming in my head were the words, "You're next, you're next, you're next!" I made up my mind that I would either leave the ring with an ear or I wouldn't leave the ring. Though the spectators seemed in a receptive mood, and they weren't expecting much from an American, I felt I had to be good—I couldn't let Belmonte down. These people had heard or read that I could fight, but they hadn't seen me and didn't quite believe that an American could do it.

Belmonte sent his horse outside the ring and climbed up into the stands. The trumpet blew for my bull, and the tunnel gate clanged open. My *banderillero*, Manolo, and I stood behind a wooden *burladero*, one of the shields in front of the fence, and my other two helpers, El Chico and Cascabel, behind another. We waited silently for the bull to come out of the long, dark runway from the pens. I felt a little dizzy. The bull didn't come, and didn't come. Finally, Cascabel went over and cautiously flopped a cape in front of the passageway. Then he beat it for the fence as a black shape skidded out of the tunnel in a wave of dust. The bull hurtled around the ring jabbing and feinting with his horns and snorting, the dust from the corral blowing off its back.

"Line him up for me," I somehow said to Manolo. He took his cape and went out to run the bull up and down so that I could see which way he hooked; a bull has a right and a left like a boxer. After running him two or three times at a safe distance, Manolo got in trouble—the bull was almost on top of him—and he had to throw down the cape and duck inside the *burladero*.

"I can't see which horn he hooks with," I said. "He hooks badly on both sides," Manolo panted. "Don't go out there with the big cape!"

When he saw me getting the magenta cape firm in my hands, he said, "All right, all right, but don't take him close and don't try veronicas!" Veronicas can be the most beautiful and most dangerous of all passes. "Face-fight him! For God's sake, no veronicas!" Manolo didn't know that Belmonte had never really taught me "face-fighting," the way to fight a bull that won't "pass." I'd always had good bulls and never had to learn.

Holding the cape for a veronica, I stepped out from behind the fence and called the bull: "Huh-hah-ah-ah-ah, *torito*!" My voice sounded like someone else's. "Huh-hah!" It wheeled and charged me, blowing out air as it came. It swooshed by, its horns much closer to my legs than I had intended, as I swung the cape just ahead of its nose. It came by again, this time even closer. It had obviously been fought before and knew the cape was not its enemy. I couldn't control it because it went at my body instead of the cape. It kept crowding me, making me back up. The third time it charged, it hooked to the right and slammed me up against the fence with its shoulder.

I heard Manolo call, "Get the hell out of there!"

I was shaken up, but I changed the grip on the cape and called the bull again, stepping away from the fence. This time it came with its head high. The side of the left horn struck my chest a glancing blow,

and the right horn caught the cape and yanked it out of my hands. I was disarmed. I wanted out. I fled for a *burladero* and ducked behind.

The crowd was laughing; they were holding their sides. This was just what they expected of an Americano. They weren't laughing cruelly; they liked the fact that I had tried, and they were glad that I hadn't been killed. But they were also glad that I had been knocked around. The crowd was still laughing as the trumpet sounded for the last part of the fight. Chico handed me the smaller flannel cape and the temporary wooden sword.

"Let the burros laugh," Manolo growled. "The animal was impossible with the big cape, but with the muleta, I swear you can dominate him."

"I don't know," I said.

I found Belmonte in the crowd. I went through the ceremony of extending my hand with the hat and dedicating the bull. Belmonte accepted my hat. "Thank you, Don Juan, for not having hidden," I said, and the crowd laughed again, but *with* me this time.

The bull was against the wall in his *querencia*, the unpredictable part of the ring where a bull will choose to take his stand. For some reason, he instinctively feels more secure there. Under no circumstances did I want to take him on there, as a bull fights a defensive and more dangerous battle in his *querencia*. I told Manolo to get him to another part of the ring. He went in as close as he dared and cautiously flopped the cape at him several times. "Get in closer!" I shouted.

"You get in closer, he's yours!" he answered without turning his head. But he got in closer and swirled the cape out on the dust again. The animal pawed the ground and shook his horns, but he wouldn't get out of the five-foot circle.

Just then I got mad, mad at the bull for being so rotten, mad at the crowd for not seeing that it was rotten, mad at the *ganadero* (breeder) for raising such a rotten bull, mad at myself for being so rotten with the cape and mad at Manolo for not being able to get the bull out.

"Hide yourself!" I shouted. When Manolo left the ring, I stepped out quickly from behind the fence in back of the bull. I took the sword and smacked him hard across the caboose with the flat of it. The bull whirled around, his tail went up, and he shot toward me. I waited with my back pressed up against the fence, offering him the heart-shaped rag, spreading it wide with the sword, shaking it, and praying to

COURTESY OF BARNABY CONRAD

Belmonte was perhaps the greatest ever.

God that he take it and not my legs, for there was no way out for me if he didn't. Swoooosh, he went by, his head in the muleta. The crowd froze. The bull wheeled, came at me again and, setting my teeth, I made myself hold my ground as he hurtled by, the horns about five inches away from my legs.

"*Olé*!" screamed the crowd as I made two closer passes without moving, and a very sweet sound it was, but soon I was too busy with the bull to hear it. I wanted to get away from the fence, so I worried the animal out across the ring, away from his *querencia*, with choppy, punishing passes. Once in the middle, I gave him every pass I could think of. On the most difficult, the whirling *afarolado* ("lighthouse pass"), he tore my sleeve off and raked down my arm. It didn't hurt, but it made me mad, and on the next pass I took the wooden sword out of the muleta and broke it across his stern as he went by. This left me with just the limp rag and nothing to spread it with, so four times I had to pass him with dangerous *pase de pecho*, close to the chest.

Finally, I walked away from the bull, and Manolo ran out into the ring with the real sword. The moment of truth.

I lined up the bull with its front legs together, so that the shoulder blades would open, as Belmonte had taught me to do. I sighted down the blade, shook the muleta to make him charge, and ran at him as he ran at me. But the bull had moved its leg position at the last moment and closed the small opening. The sword hit bone and flew out. I lined him up again. I had to do it this time. As the bull charged, I flung myself over the right horn on top of the animal, and the sword sank into him up to the hilt. The bull sagged, reeled drunkenly and then flopped over, dead.

A roar went up from the crowd, and Manolo ran out and threw his arms around my shoulders. I staggered over to the fence, and Belmonte tossed my hat down from the stands.

"*Bastante bien* [pretty good]," he said quietly as the crowd cheered and demanded that an ear be awarded. "Not bad, Bernabé."

I didn't go on to become a rich and famous matador, but I did fight many more times, some better, some worse. Once I was badly gored. But this was the high point for me for all time; this was my half-mountain.

I came out of my reverie when Pepe, the grizzled old man, patted the stucco wall of the arena and declared with affection and nostalgia: "A good little *plaza de toros*!"

I thanked him for guiding us and offered him some *pesetas*, but he raised both hands in hurt protest. "For a sherry," I urged. "*Una manzanilla*."

Ah, that was different. He took the money with a gracious nod of his head and patted the wall again.

"It has seen some great figures of *tauromaquia* [bullfighting] in its day, including, if you can believe it, Belmonte and Manolete and Pepe Luis."

"You saw Belmonte?" I asked.

He nodded solemnly. "The great Earthquake of Triana himself, in 1945, in our humble *placita de toros*. Can you believe it?"

"Yes," I said. "I can."

Pepe's old eyes glistened with the memory. "He was *enorme*, *fabuloso*," he said. "What a day!"

I started to ask him about the rest of the program. Then I stopped. I was afraid he might say: "The rest? Oh, I seem to remember some clumsy foreigner, a clown who had great difficulty with a tubercular animal and only served to show how great Belmonte's performance had been."

On the other hand, isn't it possible, just barely possible, that he might have answered: "Oh yes! A stalwart young American performed with grace under pressure, and with fortitude overcame the many obstacles the fierce animal presented and almost succeeded in dimming the memory of Belmonte's performance, *olé*!"

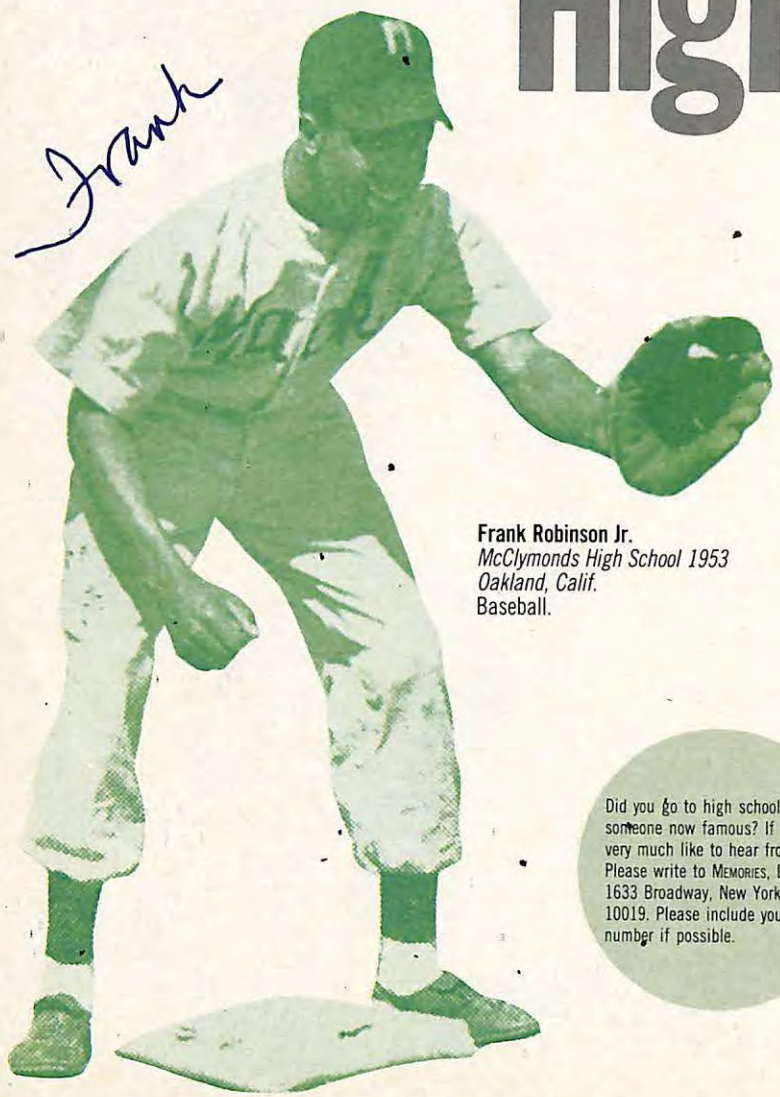
He could have answered that way, could he not have? As Hemingway once wrote, "Isn't it pretty to think so." ■

There are the movers.
And then there are the shakers.
LADY STETSON
LADY STETSON
LADY STETSON. THE SPIRIT AND FIRE OF AMERICA.
© 1990 Coty, NY. Available in Canada.

YEARBOOK

HALL OF FAME

High



Frank Robinson Jr.
McClymonds High School 1953
Oakland, Calif.
Baseball.

Did you go to high school with someone now famous? If so, we'd very much like to hear from you. Please write to MEMORIES, Dept. Y, 1633 Broadway, New York, N.Y. 10019. Please include your phone number if possible.

Johnny Bench
Binger High School 1965
Binger, Okla.
President 4. Basketball: 1, 2, 3, 4, Caddo County All Star, State Tourn. All Star, All State Team, Prep All America. Baseball: 1, 2, 3, 4, All State Team. Honor Roll 1, 2, 3, 4; Senior Play; Annual Staff; Valedictorian.

Don Drysdale
Van Nuys High School 1954
Van Nuys, Calif.
Baseball.

Harmon Killebrew
Payette High School 1954
Payette, Idaho
"I've Got a Pocketful of Dreams." Football 1, 2, 3, 4, Captain 4; Basketball 1, 2, 3, 4; Baseball 1, 2, 3, 4; Key Club 2, 3, 4, President 4; P Club 1, 2, 3, 4; Student Council 2, 3; Class President 2, 3.

Ralph Kiner
Alhambra High School 1940
Alhambra, Calif.
Capt. Varsity Baseball, Pres. Varsity Club, Quill and Scroll, Student Court, Latin Club, Spanish Club, College Prep.

Sandy Koufax
Lafayette High School 1953
Brooklyn, N.Y.
Varsity Basketball, Captain; Varsity Baseball; Service Squad; Cafeteria Squad. Goal: "To be successful and make my family proud of me." College: U.C.L.A.

Mickey Mantle
Commerce High School 1949
Commerce, Okla.
They're great Pals, he and his baseball jacket. Football 3, 4; Basketball 1, 2, 3, 4; Tiger Chat 4; Bengal Tales; Baseball.

Edwin Lee [Eddie] Mathews
Santa Barbara High School 1949
Santa Barbara, Calif.
A number-one athlete, good looking and an all-round good fellow. Eddie has been active on the football field as well as the baseball diamond in varsity Football and Baseball. He was also Junior Class Treasurer. Eddie's future plans are to attend college.

Joe Morgan
Castlemont High School 1961
Oakland, Calif.
Homeroom President and Representative, Block "C," Varsity Baseball, Junior Activities.

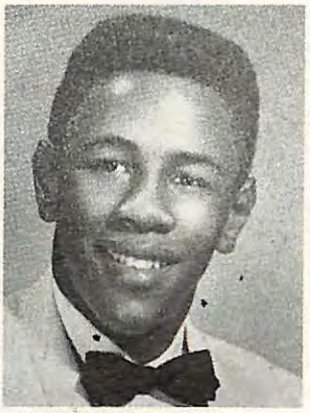
Jim Palmer
Scottsdale High School 1963
Scottsdale, Ariz.
Jim displayed unusual athletic ability, lettering in three sports and making the all-state football team twice. Varsity football, two years; varsity basketball and baseball, three years; Homecoming Attendant; B. B. Sweetheart Prom Attendant.

Evan [Robin] Roberts
Lanphier High School 1944
Springfield, Ill.
Evan shines as a leader in basketball and football. Pres. Senior Class, Year Book Staff, Football 3-4, Basketball 3-4, Baseball 3-4, Track 3-4. Transfer from S.H.S.

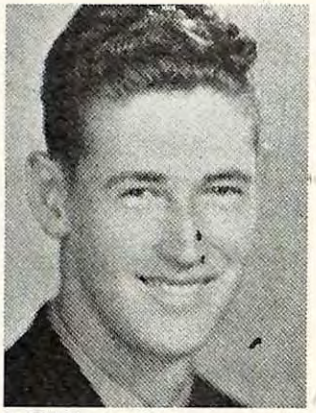
Brooks Robinson Jr.
Little Rock Central High School 1955
Little Rock, Ark.
Varsity Basketball, Student Council, Key Club.

Jack R. Robinson
John Muir Technical High School 1937
Pasadena, Calif.
Entered 3; Basketball 3, 4; Football 3, 4; Baseball 3, 4; Track 3, 4.

Warren Spahn
South Park High School 1939
Buffalo, N.Y.
[sophomore photo]



Wilver [Willie] Stargell
Encinal High School 1958
Alameda, Calif.
"Let me sing until I 'flat' myself to death." J.V. Basketball, Var. Basketball, J.V. Baseball, Var. Baseball, Projection Club, J.V. Football.



Ted Williams
Herbert Hoover High School 1937
San Diego, Calif.
Baseball.

The Next Picture Show

By Ceil Cleveland

ARCHER CITY, TEX.: A popular pastime here is Cybill Shepherd-sighting: red-sweatered Cybill jogging in the park, yellow-headed Cybill shopping for jeans, boot-footed Cybill doing the Cotton-Eyed Joe at Billy Bob's honky-tonk. And fiery-eyed Cybill beating her fists on the cab of a truck.

The fiery-eyed Cybill, face glinting with sweat, is fed up with doing the same scene over and over again in 105-degree heat. "Stop!" she yells at the driver pulling the parade float on which she is riding. "Stop!"

All morning Shepherd has waved from this float, creeping along the main street of mythical Anarene, Tex. A parade of horses, marching bands, trucks festooned with paper roses, stray dogs and kids follows. Crowds cheer and whistle. But when Cybill screams "Stop!" director Peter Bogdanovich yells "Cut!" and Cybill heads for her van.

Jeff Bridges, in a Stetson, appears from behind a pickup truck. Timothy Bottoms, munching Doritos, peers from the doorway of the Country Kitchen restaurant. Bogdanovich, dressed in white, strides past the long-defunct Royal Theatre. Its walls, once crumbling like the Alamo's, have been restored. The last picture show sports a new marquee and a new coat of paint in readiness for its second appearance on celluloid.

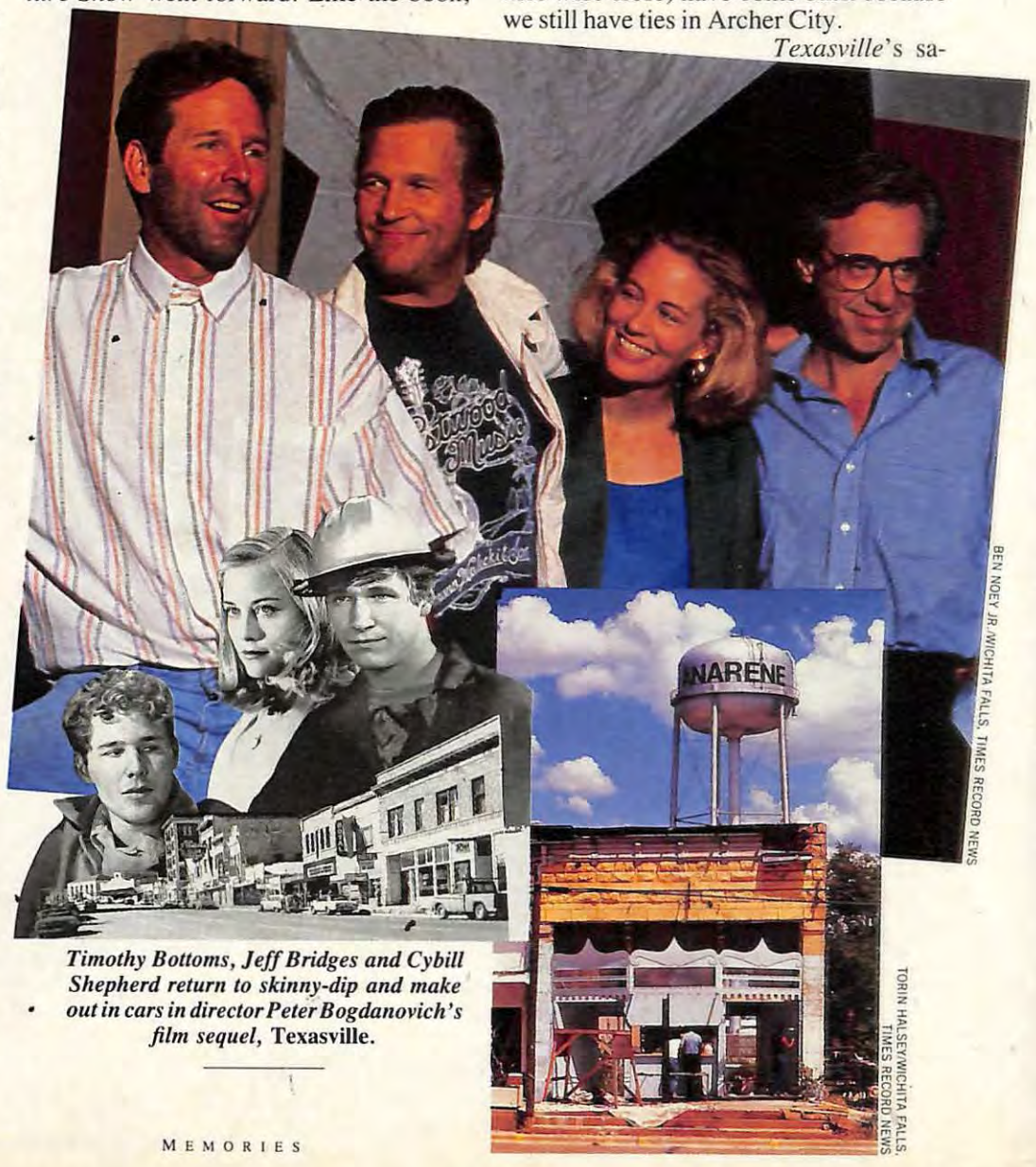
A water tower, looming above the theater, bears the name Anarene, but this is really Archer City, Tex., population 1,862. We're on location for the filming of *Texasville*, Bogdanovich's adaptation of the 1987 Larry McMurtry novel. The movie, a sequel to *The Last Picture Show*, which won two Oscars and was nominated for six others in 1971, is scheduled for release in September.

Since most of the original *Picture Show* stars are reprising their earlier roles, it's also a reunion of highly charged, middle-aged artists with entangled pasts. They're reuniting right in front of God and everybody, as we say in Texas. God has not spoken about it, but the last time these people got together, nearly 20 years ago, the town's Baptist preacher sputtered that Satan had made them do it. According to the preacher, the script for *The Last Picture Show* (like the McMurtry novel it was based on) was riddled with Sex which rhymes with Tex and that stands for Sin. Right here in Archer City.

But Bogdanovich's offer to buy new uniforms for the high school band sent Satan skedaddling, and the filming of *Picture Show* went forward. Like the book, the movie chronicles the adolescent lust and yearnings of the residents of a tiny Texas town in 1951. At its conclusion, teen-ager Sonny Crawford (Bottoms), feeling as bleak and empty as the town itself, puts his friend Duane Jackson (Bridges) on a bus headed for basic training after the two fought bitterly over the town's pretty, rich girl, Jacy Farrow (Shepherd). Jacy's elopement with Sonny has been annulled. She has been shipped off to boarding school, leaving Sonny to his 40-year-old mistress, Ruth Popper (Cloris Leachman), the wife of the football coach. And the Royal Theatre, the last in the county, has closed down.

Now all of the principals, including Shepherd, Bottoms, Bridges, Leachman, Eileen Brennan and Randy Quaid, have returned to take up the lives of their characters. Bogdanovich has returned to direct the film. And author McMurtry and I (we grew up here as schoolmates, whose families were close) have come back because we still have ties in Archer City.

Texasville's sa-



BEN NOEY JR./WICHITA FALLS, TIMES RECORD NEWS

TORIN HALSEY/WICHITA FALLS, TIMES RECORD NEWS

RCA/COLUMBIA PICTURES HOME VIDEO

***Timothy Bottoms, Jeff Bridges and Cybill Shepherd return to skinny-dip and make out in cars in director Peter Bogdanovich's film sequel,* Texasville.**

CEIL CLEVELAND *is a communications consultant to college presidents.*

tirical, occasionally farcical plot revolves around the town's centennial celebration during the summer of 1984, which a nearly bankrupt Duane is planning. To Duane's chagrin, his shop-till-you-drop wife, Karla (Annie Potts), befriends the unpredictable Jacy, who has returned home to mourn the death of her young son. Sonny, who lost an eye in the previous film, is losing his mind in the sequel. Though all of the characters have aged more than 30 fictional years, they remain full of adolescent angst, still skinny-dipping and making out in cars. One hilarious scene involves an egg fight, which delights the guys at Berend Bros. Feed Store, who sold the movie makers 60,000 eggs for the actors to hurl at one another.

Bottoms is producing a documentary about the filming of *Texasville* and wants to discover how close the fictional is to the real. For me, the thin line between fantasy and reality runs right by my old home. Here, on the porch of my parents' house, built by my grandfather more than 70 years ago when the grounds were nothing more than a tangle of lacy mesquites, the documentarians come to call. After a good deal of "research," i.e. local gossip, they are sure they've discovered that Sonny is a fictionalized Bobby Stubbs, a high school classmate of mine. The "real" Duane, they've decided, is McMurtry, while Jacy, they insist to my astonishment, is me.

It seems they've discovered that Stubbs and I were voted "Most Handsome" and "Most Beautiful" in high school and that I collected a few other tin titles (Miss Archer City, Miss Lion's Club Sweetheart and Miss American Legion). Stubbs now tells me he and McMurtry once bet each other that neither was brave enough to ask me out, and then kept tabs on the college and out-of-town boys I dated. He says McMurtry got even with me for ignoring him by basing stuck-up Jacy Farrow—a farrow is a young pig—on me, though the incidents are pure fiction. (McMurtry, as usual, isn't saying.)

Twenty years ago, Bottoms underwent emotional upheaval during the filming of *Picture Show*, and he was not eager to return to a situation that had made him a self-described "basket case." Getting to make the documentary was a condition of his taking the role. Scarcely 20 years old when *Picture Show* was shot, he was "confused and scared" by the many off-screen romantic entanglements, all of which seemed to involve Shepherd. He says now that it felt like the plot of the film was being replayed after hours: A beautiful, flirtatious girl was tantalizing young men; fights were breaking out, people getting hurt.

"I wasn't psychologically prepared for it," he says. "I was flying back and forth from L.A. on weekends, trying to do *Johnny Got His Gun*. And here I was supposed to play a nude scene in bed with someone older than my mother. Reporters are always coming around wanting to find out the 'real truth' about what happened back then. But no one will ever know, if McMurtry keeps his mouth shut."

Bottoms, who contends that his naïve attitude about the behind-the-scenes goings-on later cost him acting jobs in Hollywood, was not the only one whose life was changed by *Picture Show*. Shepherd, who had already had a successful modeling career, became an overnight sensation. Bogdanovich was hailed as a first-rank director. He left his wife, producer Polly Platt, and their two small daughters to

Whose Underwear Is Under There?

pursue a relationship with Shepherd that lasted eight years. Seemingly obsessed with making her a major star, he cast her in a series of films that failed, which did little for the career of either.

After the two parted, in 1978, Bogdanovich became romantically involved with 20-year-old Dorothy Stratten, a Playboy playmate subsequently murdered by her jealous estranged husband. In late 1988, he married Stratten's younger sister, Louise, age 20, who now shows up on the *Texasville* set most days and positions herself, a crew member insists, in such a way as to distract the leading lady.

Shepherd, like Jacy, holds herself aloof. Unlike most of the cast, who live in a hotel in Wichita Falls, about 30 miles away, she has leased a large house for herself, her 2½-year-old twins, Ariel and Zachariah, her 10-year-old daughter, Clementine, plus a nanny, secretary, nutritionist-cook and driver-bodyguard. She does little socializing with the cast but claims to be in tune with the natives. "I have three children with me now, so you really get to know the people in the neighborhood," she says.

Not all of the neighborhood people appreciate the opportunity. When Bobby Stubbs's 2-year-old grandson, cast as an extra, launches into a crying jag during a scene at the Dairy Queen, Shepherd turns to Stubbs. "Can't you control that kid?" she snaps. "With kids of her own, she ought to know better," Stubbs grumbles as he grabs his grandson and flees.

Hundreds of locals, including the author and her father, appear as extras in a scene celebrating the fictional town's centennial.

McMurtry doesn't visit the set. "I hate to be around when they're filming," he tells me. "Everybody always wants me to do something, and I can't do anything. I just sold the rights to the book, that's all." The kid who once couldn't shut up (I recall trying to go to sleep at night with his voice droning on in the next bedroom as he regaled my brothers with yet another story) has turned tight-lipped.

Author Cleveland, McMurtry and Stubbs in 1954: Real-life inspirations?

McMurtry pointedly dedicated *The Last Picture Show*, a bitter exposé of small-town life, to his hometown, and for years after the book's publication many of the locals felt the author had unfairly exploited them. He was a pariah in Archer City, and his family suffered social ostracism.

Today, however, McMurtry is a hero. His books, through the movies filmed in Archer City, have brought money to a depressed economy. Four years ago, the mayor proclaimed "Larry McMurtry Day," and the town turned out to honor the hometown boy who won a Pulitzer Prize in 1986 for *Lonesome Dove*. (McMurtry, enigmatically, dedicated *Texasville* to Shepherd.)

Back on the set, Bogdanovich and Shepherd, who plays a character a decade older than her 38 years, work together with apparent warmth. "Peter, do you think I look old enough?" she asks her ex-lover, flashing her remarkable smile. "I won't answer that straight," he laughs. Most of the characters owe their on-screen aging to latex wrinkles and wattles supplied by a makeup artist. But Cybill says she is being "lighted differently."

At an invitation-only showing of *Picture Show*, Shepherd and Bridges watch a steamy love scene filmed two decades earlier. "I hope we can make that chemistry work again," Cybill whispers to him.

Bogdanovich made *Picture Show* for $1.3 million. The budget for the current film is about $18 million. But this time around, says the director, he feels "extra pressure. Most of us are much more famous now and there's a lot of attention being paid to everything we do."

The lives of the characters in *Texasville* are "more chaotic, less structured, more fragmented, more insane, more desperate" than their earlier *Picture Show* incarnations, he told the *Los Angeles Times*. "There's something intrinsically tragic about coming of age. But there's something inherently funny about a midlife crisis. It can be sad, but not tragic. I think *Texasville* will be lighter on the surface, but down below even sadder." Bogdanovich is shooting *Texasville* in color (*Picture Show* was a gritty black and white), but the tones are somber. The 500 local extras are instructed not to dress in red, orange or yellow.

It may be that all hometowns tug on the pysche, but I find that Archer City brings out the adolescent in me. I hang around the courthouse square, play catch-up with old friends, and late in the evening after closing down the bar at the American Legion Hall—the only "wet" spot in town—pile into a car with my sister and a bunch of friends old enough to know better. Longneck beers in hand, we visit every honky-tonk within a 50-mile radius. At least this time we appoint a designated driver. Stubbs and I manage to get ourselves over the state line into Oklahoma, but this time—given the fact that the "real" Sonny and Jacy are both married to other people—decide not to elope. It's a hard decision. And like the teen-agers we were 30 years ago, my sister and I creep home at dawn to sleep on the sofa rather than awaken our father. ■

Fruit of the Loom Fashion.
'Cause It Fits.
Fashion this colorful, this comfortable, and this stylish could only be America's best-selling fashion underwear.
Fruit of the Loom.®
FRUIT OF THE LOOM
Fashion Colors
3 Low Rise
Briefs
We fit America
FRUIT OF THE LOOM®
UNCONDITIONALLY GUARANTEED
© 1990 Fruit Of The Loom, Inc.

Make breakfast something special with the charm of coffee served the continental way. Wake up to the delicate aroma of *noisette,* the delicious hazelnut flavor that graces luscious Belgian pastries.
And drink in the creamy, rich taste of new Hazelnut **Belgian Cafe.**
Only 60 calories in each delicious cup.

General Foods® International Coffees.

OCTOBER 1940
50 YEARS AGO

COWBOY HERO DIES

CULVER PICTURES (2)

Oct. 12 Tom Mix, star of more than 350 westerns, was killed today at the age of 60 in an auto accident near Florence, Ariz. Born in Clearwater County, Pa., in 1880, Mix was 26 years old before he headed West, first joining a Wild West show and then a circus. He made his movie debut in 1910. Mix didn't smoke, drink or cuss in any of his films, and he had millions of fans who admired his tough but wholesome image. "I guess the public made a better man out of me than I would have made myself," Mix said shortly before his death. Mix and his much-loved horse, Tony, made their last movie in 1934. In recent years the actor had been touring with rodeos and circuses.

IT TOLLS FOR THEE

Oct. 21 Ernest Hemingway's *For Whom the Bell Tolls* was published today. It tells the story of Robert Jordan, an idealistic American fighting with the Loyalist forces in the Spanish Civil War, which Hemingway covered as a reporter. "This one had to be all right or I had to get out of line," Hemingway said, just before the book's publication, "because my last job, *To Have and Have Not*, was not so good." A critic for the *New York Times Book Review* calls the new novel "the best book Ernest Hemingway has written, the fullest, the deepest, the truest. It will, I think, be one of the major novels in American literature."

DICTATOR DRAMA

Oct. 23 Adolf Hitler today met with Spanish leader Francisco Franco in an attempt to enlist Spain's help in an attack on Gibraltar, the important British naval and air base located at the southern tip of the Iberian Peninsula. With much of his country still suffering the effects of the recent civil war, Franco rejected the plan, hedging on his promise to Hitler to join the Axis. Although furious at the rebuff, Hitler still values Spain as a non-military ally for the resources it supplies to the Reich.

Update With the prospect of an overland operation thwarted, Hitler canceled invasion plans for Gibraltar. Virtually immune to naval or aerial assault due to its strong natural defenses, the base was never captured. It remains British to this day.

MUSSOLINI'S MISTAKE

Oct. 28 Italian troops have crossed the Albanian border and invaded neutral Greece. Although victory could help Italy challenge Britain's naval supremacy in the Mediterranean, the invasion's potential costs seem to outweigh the possible benefits for Italy. Mussolini may have launched the attack more to emulate Hitler's recent military successes than for strategic reasons.

Update Although the Italian Army outnumbered and surprised the Greek defenders, the invasion soon turned into a fiasco. By January 1941 the Greek Army had driven the Italians back into Albania. The debacle was an embarrassment to Hitler, who rescued the Italian Army from utter humiliation with a successful invasion of Greece the following spring.

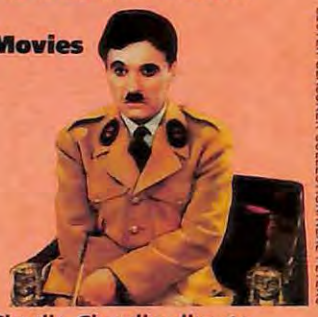
Abroad

Oct. 6 From Rome, Pope Pius XII chastises women for immodesty of dress, comparing those who "bowed to the tyranny of fashion" to lunatics jumping into a river . . . **Oct. 11** Fulgencio Batista is inaugurated president of Cuba . . . **Oct. 12** Hitler cancels Operation Sealion, his proposed invasion of Great Britain, until at least spring of 1941 . . . **Oct. 18** Great Britain reopens Burma Road, giving China an overland supply route and straining relations with Japan . . . **Oct. 22** Vichy government in France begins deporting Jews to Germany.

Home Front

Oct. 1 Albert Einstein becomes U.S. citizen . . . Nation's first superhighway opens in Pennsylvania . . . **Oct. 8** Cincinnati upsets Detroit to win World Series, four games to three . . . **Oct. 25** Col. Benjamin O. Davis is appointed Army brigadier general, becoming first black to hold the position . . . **Oct. 30** In highly publicized speech, labor leader John L. Lewis, a Willkie supporter, declares FDR's New Deal "as dead as the dodo."

Movies



LESTER GLASSNER COLLECTION/NEAL PETERS

Charlie Chaplin directs and stars in his first talkie, *The Great Dictator*, playing Adenoid Hynkel ("Der Phooey"), who dreams of world conquest. He also plays a Jewish barber fashioned after his Little Tramp character . . . Pat O'Brien and Ronald Reagan star in *Knute Rockne, All American*. Reagan plays George Gipp, who tells Rockne to "win just once for the Gipper."

—Bill Cometti

NORBET AUJOULAT

LASCAUX

FIRST IMPRESSIONS

It was the stuff of schoolboy dreams: a secret passageway and hidden treasure. According to local lore, a treasure—its nature unspecified—would be found in an underground tunnel that led from a wooded hillside near an ancient chateau in the French countryside, under the Vézère River, to the tumbledown manor house of Lascaux.

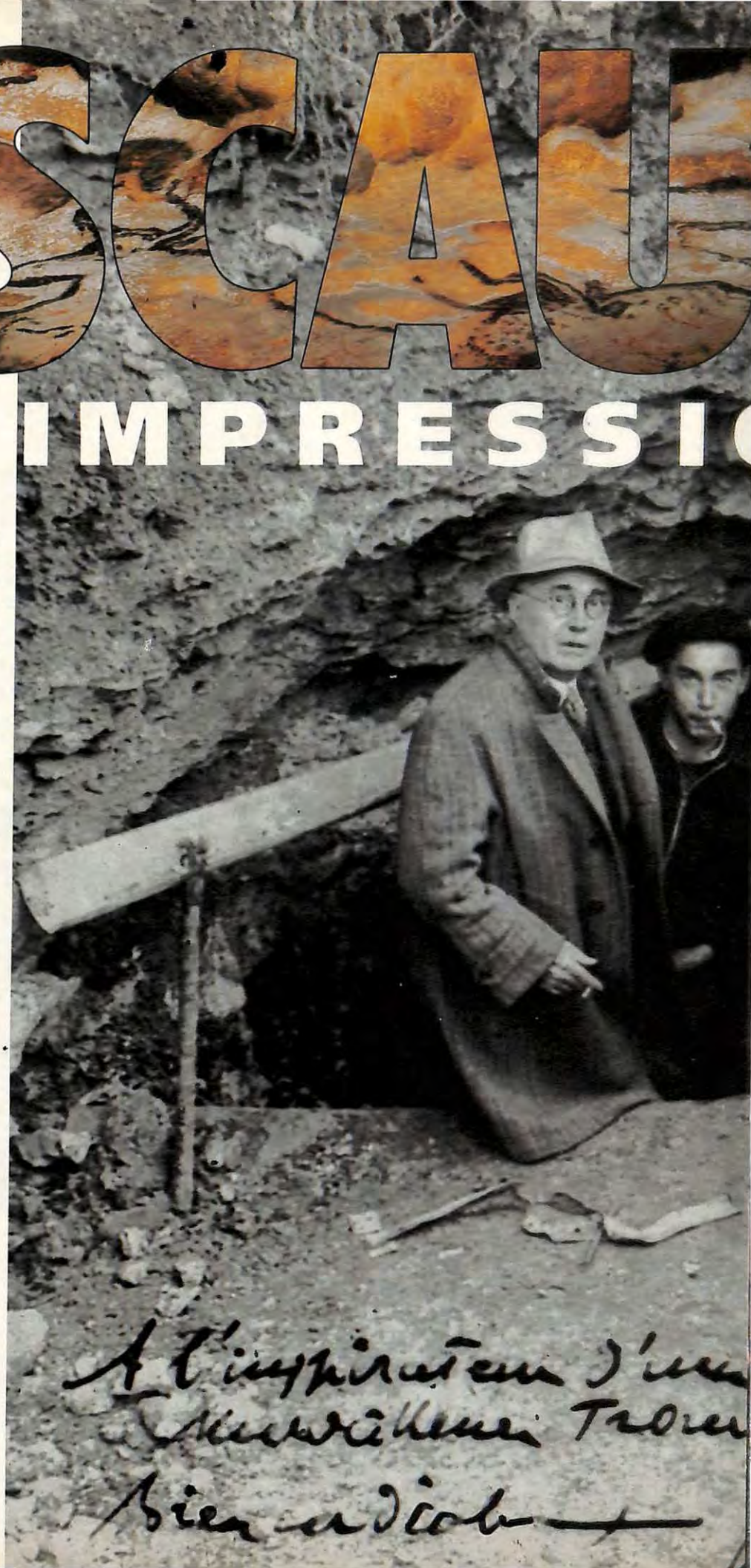
On a beautiful September afternoon, four teenage boys from the little town of Montignac in the Dordogne region of southwestern France set out to look for it. The year was 1940, and times were grim. London was being bombarded by German planes, and the Nazis had conquered France. Gas was scarce, few cars were on the road, and there was little work. Marcel Ravidat, a 17-year-old apprentice auto mechanic, had plenty of free time for exploration.

Ravidat and his dog Robot had walked the wooded hillside the previous Sunday. Now he wanted to revisit a curious hole they had discovered. For the return visit Ravidat brought a makeshift lamp fashioned from an old grease gun and enlisted a school friend, 15-year-old Jacques Marsal, and two more recent acquaintances, Georges Agnel, 16, and Simon Coencas, 15, refugees from occupied Paris.

The boys widened the hole with sticks and knives and wriggled in, one at a time, crawling some 20 feet at a near vertical angle before slithering 50 feet more down a steep incline to the floor. Lighting the lamp, they found themselves in a chamber the size of a movie theater. Crossing it, they entered a high-ceilinged, narrow corridor where, for the first time, they noticed color on the walls. It was a treasure all right, different from their expectations but no less grand, and awaiting discovery in total darkness for 17,000 years. The teen-agers had found, amidst the Dordogne's trove of ice-age caves, what would come to be known as the Lascaux Cave, the world's greatest gallery of ice-age art—150 paintings and almost 1,500 engravings of prehistoric animals, preserved in astonishing clarity and color.

Swearing each other to secrecy for the time being, the boys returned to their cave the next day. They

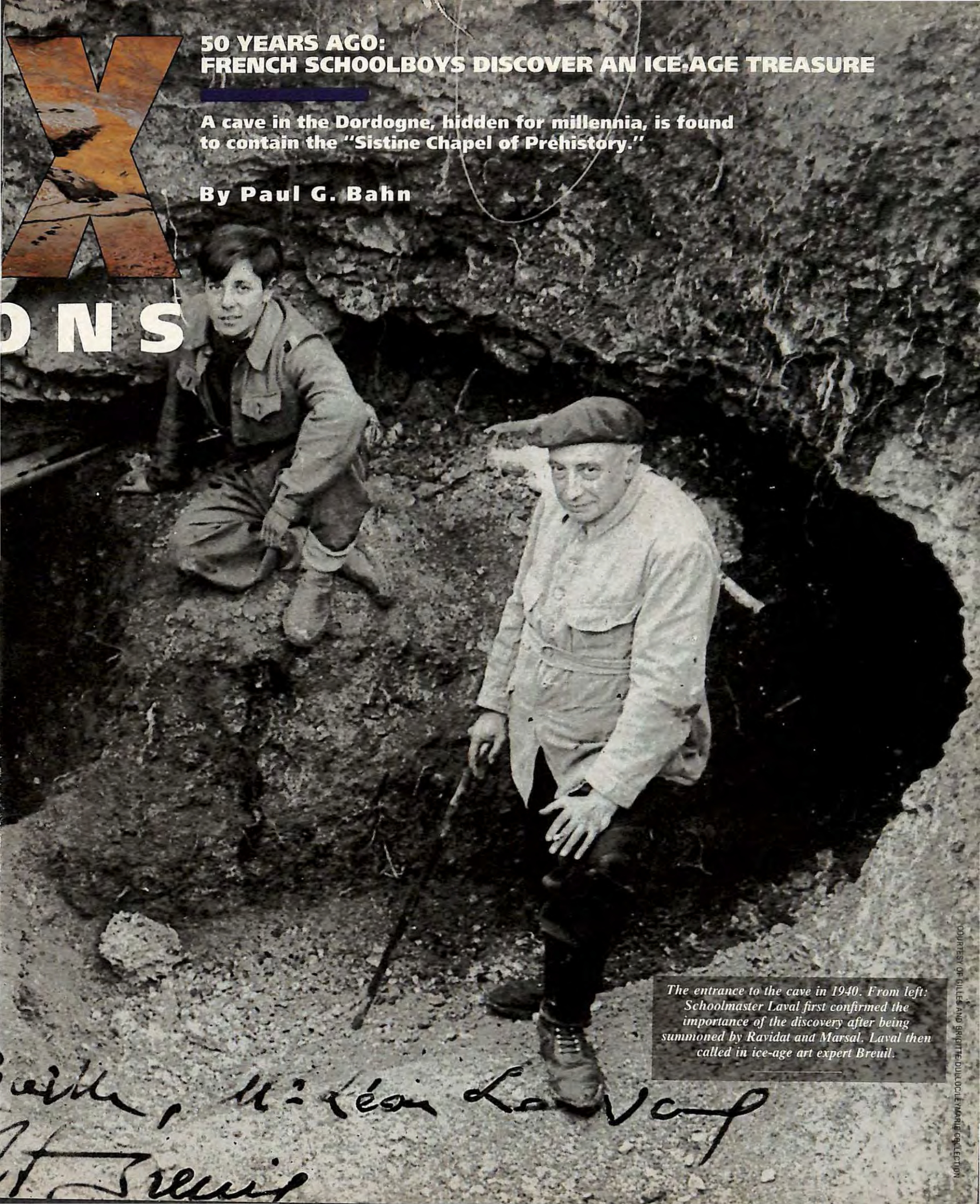
Continued on page 42



50 YEARS AGO: FRENCH SCHOOLBOYS DISCOVER AN ICE-AGE TREASURE

A cave in the Dordogne, hidden for millennia, is found to contain the "Sistine Chapel of Prehistory."

By Paul G. Bahn



The entrance to the cave in 1940. From left: Schoolmaster Laval first confirmed the importance of the discovery after being summoned by Ravidat and Marsal. Laval then called in ice-age art expert Breuil.

COURTESY OF GILLES AND BRIGITTE DUILLOCLEYMARIE COLLECTION

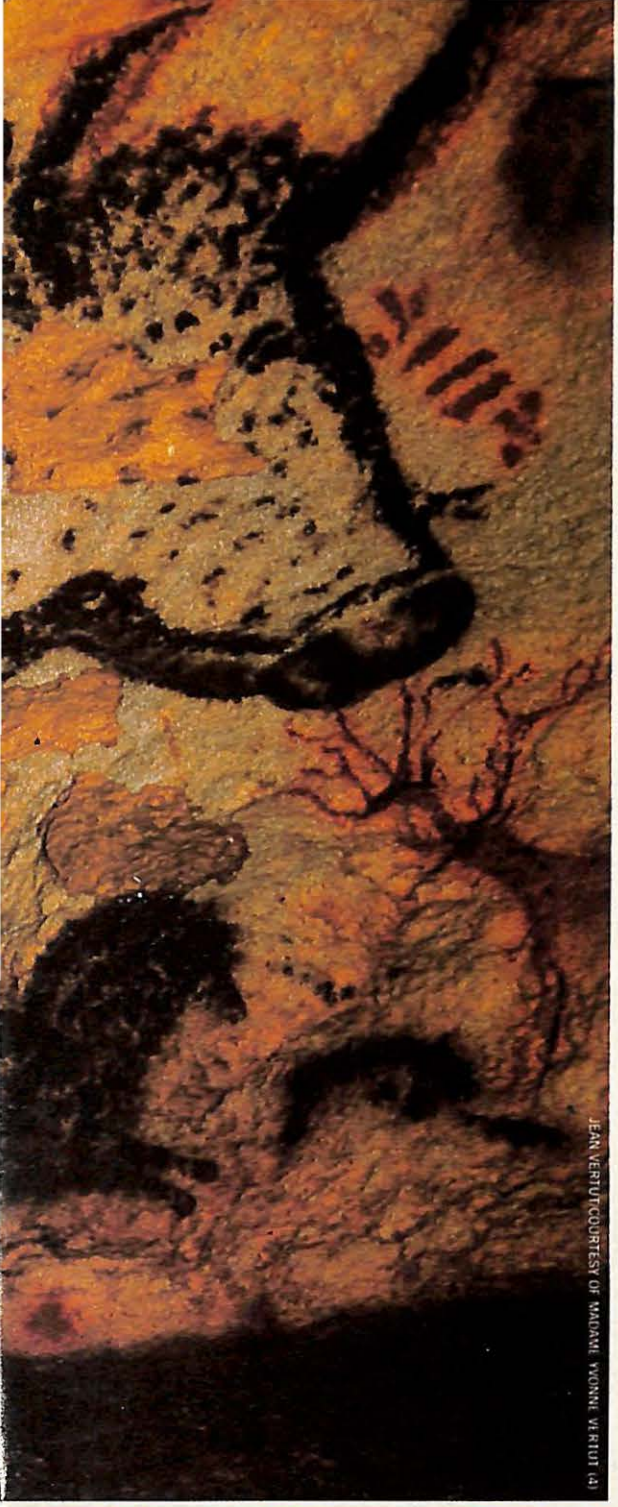
Horses superimposed on aurochs bull

The mysterious "unicorn"

Bird-headed man with phallus—a shaman in a trance?

ART RESOURCES

Two



JEAN VERTUT/COURTESY OF MADAME YVONNE VERTUT (4)

PAINTING BY JACK UNRUH. COPYRIGHT NATIONAL GEOGRAPHIC SOCIETY

The "Magdalenians"—after the rock shelter of Mary Magdalene in the Dordogne—is the name given to the people who occupied western Europe at the end of the last ice age, from about 17,000 to 10,000 years ago. Skilled at hunting, each group specialized in a single animal—horse, reindeer, red deer or ibex—depending on the terrain and environment. The Magdalenians produced the most spectacular art of the ice age, including images made in the dark depths of many caves. They only rarely lived in caves, however, preferring cave mouths, sunny rock shelters and open areas where they would erect animal-skin tents.

Four Theories

There have been four principal theories about cave art. The first sees it as "art for art's sake"—meaningless doodling, graffiti, play activity. Working against this theory is evidence that the art was tied to rituals and that the caves were a gathering place for some sort of ceremony.

A second theory posits that the figures were drawn to influence real animals, perhaps to make them multiply (many Lascaux horses appear pregnant).

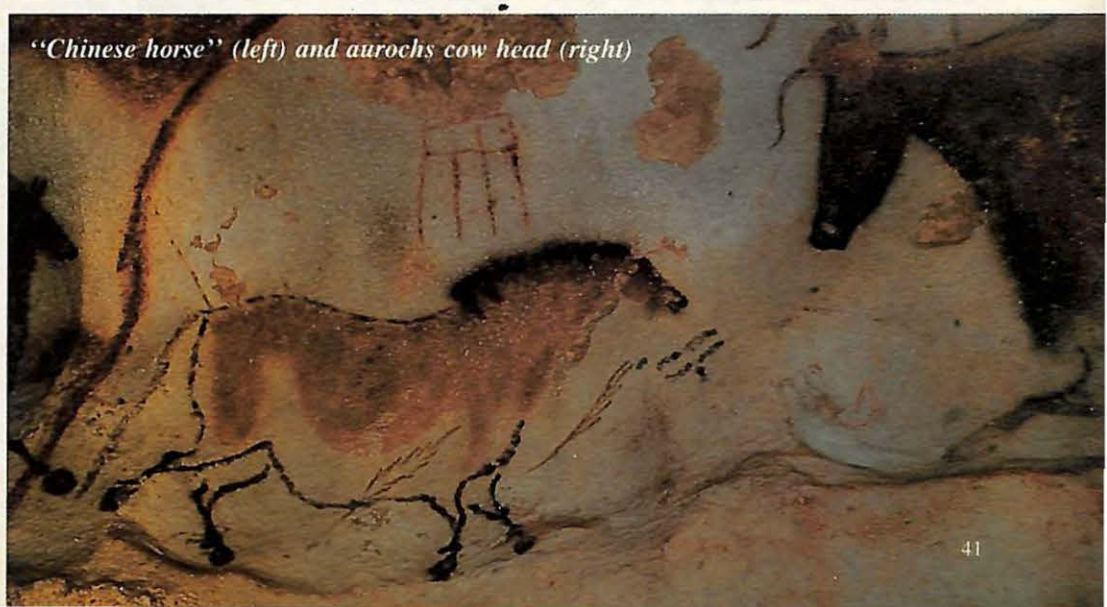
A third theory, developed in the 1950's and 60's by Prof. André Leroi-Gourhan, sees the art as symbols, primarily sexual ones. Horses were male, bison were female. (The art is dominated by horses and bison, and they are often found together on the same panel.) The theory does not explain everything (after all, some caves have only one figure), but it does recognize that rules and concepts are at work.

Finally, some researchers maintain that the caves are giant storehouses of information. Under this theory, the caves would have been used to educate and imprint youngsters with information perhaps critical to the survival of the tribe.

Of course, no single explanation suffices for an art that is public and private; comprises realism, stylization and abstraction, often all on the same panel; spans 25,000 years, and covers everything from finger tracings in clay to sophisticated bichromes drawn from scaffolds. And the fact that it can probably never be completely explained only adds to its wonder and fascination.

—P.G.B.

bison with overlapping rumps



"Chinese horse" (left) and aurochs cow head (right)

Continued from page 38

used ropes to explore it more thoroughly, even venturing down a dangerous shaft. Two days later, unable to keep the secret any longer, they brought some chums to the site. Finally they told their retired schoolmaster, Léon Laval, who thought they were putting him on. Only after seeing sketches of the animal figures was he persuaded to visit the cave himself.

Laval alerted others, including the greatest scholar of ice-age art, a 63-year-old priest named Henri Breuil, who had taken refuge from the Nazis and was living nearby. In a touching display of proprietary concern, the teen-agers encamped themselves in a tent at the cave's entrance for the next month, until local authorities erected a wooden hut over the hole to protect the cave from rain as well as from vandalism. And so matters rested until well after the end of World War II.

It was 1947 before the French Government could turn its attention to preparing the cave for tourism. The Government's Direction des Beaux Arts hired local workers, who removed part of the cave's dazzling white calcite floor in order to install a cement pathway for tourists, and with it stone and bone ice-age tools and animal bones, which were lost. Electric lights were installed and a grandiose entrance was constructed, with a flight of stone stairs leading down to massive doors like those of an ancient temple or tomb. The cave was opened to visitors on Bastille Day, July 14, 1948.

Up to 2,000 visitors a day would soon venture there, first entering the great chamber—65 feet long by 30 feet wide, and more than 15 feet high—known as the Hall of the Bulls, where ice-age artisans had painted some 30 depictions of animals standing in profile. The parade begins with a bizarre-looking creature with two straight horns—known, oddly, as the "unicorn"—alongside small horses and tiny deer. The large frieze is dominated by four enormous black aurochs bulls (an early form of cattle), one of them more than 15 feet in length.

The Hall of the Bulls leads into the 65-foot-long Axial Gallery. Containing some of the most famous figures in ice-age art, it has been dubbed the Sistine Chapel of Prehistory. The artwork here includes "Chinese horses," so called because they are similar to paintings by Chinese masters, a "jumping cow" and a remarkable "falling horse," painted upside down in perfect proportion around a rock. Other cattle, deer and horses decorate the upper walls and ceiling.

A long, narrow hallway called the Passage, which also leads off the Hall of the Bulls, houses 400 small engraved figures—mostly horses—and a few painted fragments. To one side of the Passage is the great Apse, which contains more than 1,000 engravings—many of them drawn one on top of the other—including 125 horses and 70 deer. A shaft in the Apse also contains an enigmatic tableau depicting a man with the head of a bird and an erect phallus, the cave's only human-like figure, falling away from a speared bison, its entrails spilling. A bird stands on a stick and a rhinoceros, painted in a different style, appears to be walking away. There are many interpretations of this tableau; the current theory holds that it depicts a shaman in a trance, communing with spirit-animals.

Beyond the Apse, a Nave supports a celebrated frieze of five black deer heads, each a yard high (the "swimming deer"), and two male bison facing in opposite directions. The cave ends with an 80-foot-long, 3-foot-wide, 5-foot-high Gallery of the Felines, covered with engraved figures including six big cats.

The cave paintings reveal a sophisticated command of artistic technique, including anamorphosis, the deliberate distortion of figures so that when observed from

The Treasure Hunters

After discovering the cave art at Lascaux, Marcel Ravidat joined the *Chantiers de Jeunesse* (Youth Works), an organization similar to the Boy Scouts that served as an alternative to military service for many French youngsters. Ravidat later joined the Resistance in the Dordogne.

Jacques Marsal was recruited into the *Service du Travail* (Work Service) and sent to do forced labor in Germany during World War II. At war's end, both he and Ravidat returned to Montignac and served as guides to the cave until 1963.

When the cave was closed to tourists, Ravidat went to work in a local paper factory, but Marsal stayed on as official custodian (he also helped with the preservation of the paintings). He continued in this capacity until his death last year at the age of 64. Ravidat, now retired, still lives in Montignac, where he devotes himself to fishing.

The other two discoverers, Georges Agnel and Simon Coencas, who were refugees from occupied Paris, left Montignac shortly after finding the cave and did not return until 1986, on the occasion of the publication of a book about Lascaux. There they were reunited with Ravidat and Marsal for the first time since 1940.

Agnel spent most of his working life in the employ of Thomson S.A., a French appliance manufacturer and defense contractor. He retired recently. Coencas, who is Jewish, saw his entire family taken to German extermination camps, where they perished. He was on his way to the same fate, having been sent to Drancy, near Paris, a transit point for deportation to Auschwitz, when the Red Cross helped liberate a group of young French Jews. Today Coencas is an executive in the metal-salvage industry. ■

©GILLES AND BRIGITTE DULLUC

The four discoverers reunited in 1986 (from left): Agnel, Coencas, Marsal and Ravidat.

below they appear properly proportioned. The Lascaux artists also suggested perspective by drawing unattached limbs on the far side of their animals. And they frequently incorporated the wall's irregularities into their work, using a concavity, for instance, to form the belly of a cow.

Simple stone tools, dozens of stone lamps and crude grinding stones stained with pigment found at Lascaux provide clues to the artists' work methods. They preferred black pigment, followed by yellow, red and white, and were sophisticated in heating and mixing the colors to produce a variety of shades. The minerals, such as red ocher and manganese dioxide, were available within an hour's walk. (It is generally believed that Lascaux was a place where people came for rituals—not where they lived.)

Lascaux drew huge numbers of visitors, who poured much-needed francs into the local economy. But the cave's 100,000 annual visitors were also filling it with carbon dioxide and sending temperatures to levels more than double its natural 54.5 degrees Fahrenheit. Water vapor condensed and ran down the walls, taking precious pigment with it. The air grew so fetid that some visitors fainted.

By 1958 it was obvious that the cave was suffering. Algae and pollen, carried in on visitors' clothes and shoes, had given rise to a "green sickness"—a damp, mossy film, first spotted in the Axial Gallery. An air-regeneration system was installed to cool the air and regulate humidity, but it actually made things worse, scattering the spores and encouraging the green patches to grow until they began to ravage the paintings.

Even more insidious was the "white sickness," a growth of small calcite crystals caused by the increases in carbon dioxide, humidity and temperature.

Finally, conditions reached crisis dimensions. On April 20, 1963, the cave was closed to the public. (Not a summer day passed over the next 20 years without people turning up—an average of 100 a day—hoping in vain to be let in.)

Cave "doctors" soon began to wage war on the two diseases. To discourage the growth of algae they lowered the intensity and duration of light. Then they attacked, for the most part successfully, with antibiotics and a formaldehyde/water solution. But they were less successful fighting the white sickness and reluctantly ordered a quarantine. The public simply could not be allowed in; only selected specialists could enter, and then only after disinfecting their shoes in a special bath.

In 1972, in an abandoned 19th-century stone quarry a little more than 200 yards away, work was begun on full-sized replicas of the cave's galleries. Twentieth-century artisans were hired to make thousands of exact measurements and reproduce precise forms and even wall textures. A team of artists led by Monique Peytral, using pigments from Lascaux and other local sources, produced near-perfect facsimiles of the paintings.

When Lascaux II was completed, at a cost of $800,000, and opened to the public in 1983, tourism and prosperity returned to Montignac. Today visitors—some 300,000 annually—can enjoy the thrill of descending the great stone stairs, passing through the massive doors and entering a replica of a magnificent museum 17,000 years old. ■

PAUL G. BAHN, *author of* Images of the Ice Age, *is a frequent contributor to* Nature *and other publications.*

IS YOUR DECAFFEINATED AS DARK AS OURS?
Start with one teaspoon of both.
But just because the amounts are equal doesn't mean the results will be.
Mountain Grown Folgers® dark, sparkling Crystals are the difference.
SO DARK AND RICH, SHOULDN'T YOU SWITCH?
OTHER LEADING DECAFFEINATED
FRESHNESS PACK
NATURALLY DECAFFEINATED
folgers
©1990 The Procter & Gamble Company

OCTOBER 1950
40 YEARS AGO

Kefauver (center) with aides

AP/WIDE WORLD PHOTOS

Luciano

PICTORIAL PARADE

CRIME PAYS

Oct. 7 Senator Estes Kefauver charges that the late Al Capone's crime syndicate has corrupted legitimate businesses and politicians in Chicago. Kefauver, chairman of the Senate Crime Investigating Committee, says hearings have uncovered links between Scarface's organization and the underworld in New York, Cleveland, St. Louis and Los Angeles. The Kefauver committee heard testimony from Ralph Capone (Al's younger brother) and Illinois Governor Adlai Stevenson.

Update Evidence gathered showed that the numbers racket was operated by a national syndicate with cooperation among top gamblers and racketeers. Columnist Drew Pearson reported Oct. 10 that Charles (Lucky) Luciano was running the U.S. Mafia from his headquarters in Italy, with Frank Costello succeeding him as chief in the U.S.

ON THE KOREAN FRONT

Oct. 4 Gen. Douglas MacArthur received tacit approval from the United Nations today for his plan to launch an all-out invasion of North Korea. Forty-seven U.N. General Assembly nations voted to override the Soviet Union's objections. South Korean troops are now 50 miles north of the 38th parallel, having crossed the boundary Oct. 1, the day MacArthur demanded that North Korea surrender.

Oct. 15 President Harry S. Truman and General MacArthur met today on Wake Island to discuss Korea, the future of occupied Japan, and U.S. policy in the Far East. President Truman said the two men held "complete unanimity" of views on strategy in the Korean conflict.

Oct. 27 A major North Korean counter-offensive has begun, aided by Chinese supplies and troops. South Koreans are being forced to withdraw from Chosan, driven back by about 40,000 enemy troops.

ALL ABOUT BETTE AND GARY

Oct. 13 The film *All About Eve*, a cynical look at the New York theatrical world with Bette Davis, Anne Baxter, Celeste Holm, George Sanders and Gary Merrill, opened today. Davis plays fading Broadway actress Margo Channing, whose star is eclipsed by duplicitous ingénue Eve Harrington. Claudette Colbert was originally slated to play Channing, a character described by writer/director Joseph L. Mankiewicz as "the kind of dame who would treat her mink coat like a poncho." But when Colbert injured her back, Davis eagerly took the part. During the filming she fell in love with her onscreen lover, Gary Merrill, and they were married last July.

Update The film won six Oscars, including awards for best picture, screenplay and direction. Merrill and Davis's tempestuous 10-year marriage (they adopted two children) came to an acrimonious end in 1960. Davis died in 1989, Merrill last March.

LESTER GLASSNER COLLECTION/NEAL PETERS

Communist Furor

Oct. 2 Justice Department reports that millionaire Frederick Vanderbilt Field is registered as foreign agent representing Chinese financial interests . . . **Oct. 3** Jacksonville law banning Communists is ruled unconstitutional by Florida judge . . . **Oct. 11** Boston mayor bans exhibition anywhere in the city of Paul Robeson's portrait because of singer's left-wing associations . . . **Oct. 22** On Ellis Island, 142 arrivals are being held for investigation of Communist leanings.

Couples

Oct. 11 Shah of Iran, 30, announces engagement to Swiss-educated Soraya Esfandiari . . . **Oct. 23** Errol Flynn, 41, and Patrice Wymore, 23, marry in Europe . . . **Oct. 31** Frieda Lawrence, 71-year-old widow of writer D. H. Lawrence, marries painter Angelo Ravagli, 59.

Goodbye

Oct. 2 John F. (Honey Fitz) Fitzgerald, 87, ex-mayor of Boston and JFK's

UPI/BETTMANN NEWSPHOTOS (2)

grandfather, dies . . . **Oct. 29** King Gustav V of Sweden, 92, dies after 42-year reign . . . **Oct. 31** John Boettiger, 50, ex-husband of Anna Roosevelt, FDR's daughter, is a suicide.

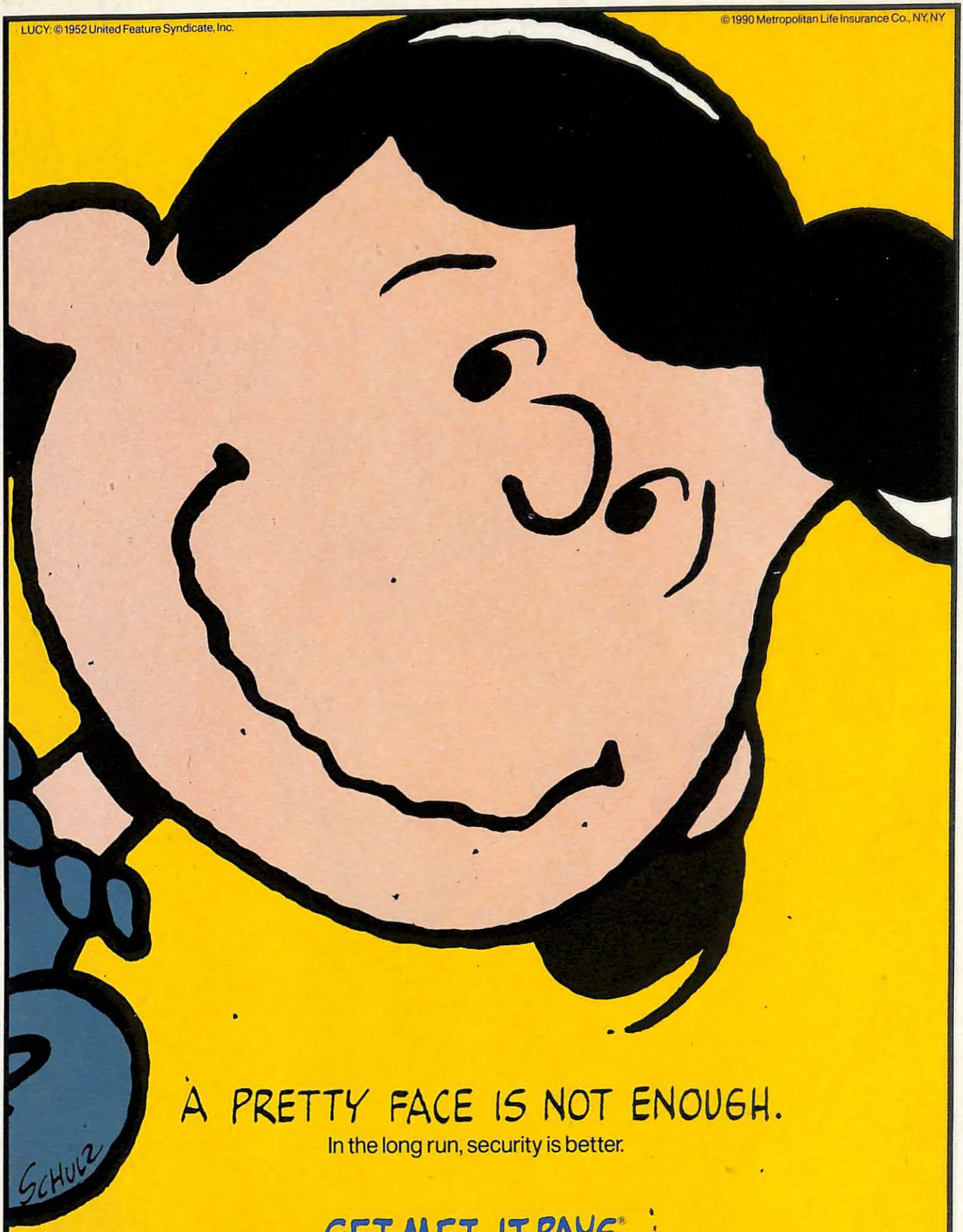
Abroad

Oct. 15 David Ben-Gurion, Israeli Premier, resigns after his coalition government splinters amidst economic crisis . . . **Oct. 26** Original chamber in Britain's House of Commons, closed since May 1941 bomb damage, is restored and reopened.

—Claire Keller

LUCY: © 1952 United Feature Syndicate, Inc.

© 1990 Metropolitan Life Insurance Co., NY, NY



A PRETTY FACE IS NOT ENOUGH.

In the long run, security is better.

GET MET. IT PAYS.®

MetLife®

LESTER GLASSNER COLLECTION/NEAL PETERS

The J

40 YEARS AGO: AL JOLSON DIES IN SAN FRANCISCO

He captivated audiences with his ballads in blackface but couldn't hold onto wives or friends.

THE BETTMANN ARCHIVE

olson Story

By Stephen Hanks

NEWS OF AL JOLSON'S DEATH, AT 64, ON Oct. 23, 1950, dimmed the lights of New York theaters and brought Times Square traffic to a halt. But it was by no means the first time that Jolie had stopped the show on Broadway.

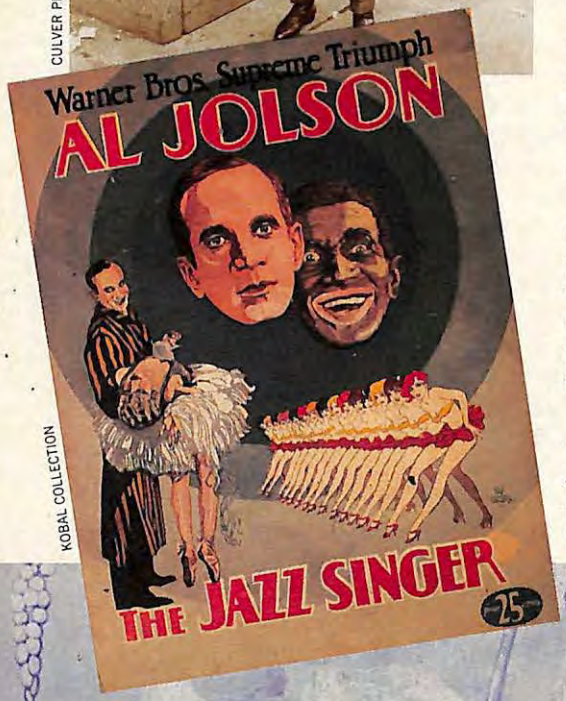
For nearly 50 years Jolson had been the nation's pre-eminent entertainment pioneer. He was the first to do one-man shows, the first to take Broadway musicals on national tour, the first to entertain American combat troops. He starred in the first talking picture, *The Jazz Singer*, recorded the first million-selling record, "Sonny Boy," and was the first entertainer to have two films—both hugely successful—based on his life. Jolson, whose enormous talent was rivaled only by the size of his ego, was also the first to admit that he was "the world's greatest entertainer."

In the 40 years since his death, Jolson's legend has dimmed, and today he is dismissed as a hammy caricature in blackface whose singing was overbearingly sentimental and whose attempts at acting were unintentionally laughable. Biographer Herbert Goldman (*Jolson: The Legend Comes to Life*, 1988) says the posthumous Jolson gets a bad rap. "He gets judged by his films and radio appearances," says Goldman, "and those media totally failed to capture his dynamic, almost supernatural stage presence. He was the king of the performers; people walked out of the theater cockeyed over the guy."

Irving Caesar, who wrote the lyrics to George Gershwin's "Swanee," one of several songs with which Jolson will forever be linked, agrees. "Jolson had an innate dynamism. He gave off a vibration. When he sang he could hypnotize a thousand people at a time. He had a wonderful, powerful voice."

That voice was a gift from his maternal grandfather and his father, Moshe, both of whom were cantors in the

CULVER PICTURES (2)



KOBAL COLLECTION

LESTER GLASSNER COLLECTION/NEAL PETERS

Jolson toured in 1906 (above), starred on Broadway in **Robinson Crusoe Jr.** *in 1916 (below) and filmed* **The Jazz Singer** *in 1927.*

Lithuanian village of Seredzius. Young Asa Yoelson was expected to carry on the family tradition. But his mother's death in 1894, nine months after she and her children emigrated to Washington, D.C. (his father had come over four years earlier), put an abrupt end to his religious career. Largely left on their own, 8-year-old Asa and his 12-year-old brother, Hirsch, began singing on street corners for change and sneaking out to the local burlesque show. Within a year they were calling themselves Al and Harry Joelson (later Jolson). By 14, Al had already performed with a carnival and a circus and had been a mascot for U.S. soldiers stationed in Washington during the Spanish-American War. He had also been hauled into Baltimore's St. Mary's Industrial School for Boys, where his housemate was another "wayward" youth named George Herman Ruth, later known as Babe.

For all his experience, Al still seemed uncomfortable in the comedy sketches he performed with his brother on the East Coast vaudeville circuit. But when a monologist suggested he do his part in blackface, a popular theatrical convention of the period, his shyness gave way to exuberance. After a stint as a featured player in the renowned 70-man Lew Dockstader Minstrels, he went on to star in a series of Broadway musicals playing a humorous blackfaced character named Gus. (Hirsch continued in vaudeville and eventually became part of his brother's entourage.) To the end, says biographer Goldman, Jolson never sang better than behind burnt cork. "There is magic to his movie work in blackface that he never captured without wearing that mask," Goldman observes.

Touring solo as a "singing comedian" in 1906, Jolson arrived in San Francisco just five months after that city's devastating earthquake. Performing in a circus tent next to some noisy workmen, Jolson left the stage and performed his eye-rolling, singing-and-whistling repertoire from a chair in the middle of the audience. It was amid the tumultuous applause that greeted him, the story goes, that Jolson uttered what would become his signature boast: "Folks, you ain't heard nothin' yet."

Indeed they hadn't. In 1911, Jolson opened in a show at the new Winter Garden theater. When *The Honeymoon Express* opened there in 1913, Jolson's billing was above the title. By 1918 he was the highest-paid performer in America, earning a then extraordinary $2,500 a week. For the next 11 years he practically owned Broadway, packing audiences into the good shows and single-handedly saving otherwise ho-hum productions. If Jolson saw an audience getting restless, he'd stop the performance, bring the cast on stage, hand out candy and start singing, sometimes for hours. "And if he *still* felt like singing," George Burns wrote in *All My Best Friends* (1989), "he'd invite the entire audience to a nearby restaurant and continue the show. Nobody dominated a theater like Jolson, and nobody was as quick to admit it, either."

Getting a tune into a Jolson show was a songwriter's dream. "George Gershwin and I wrote 'Swanee' in 1918 in about five minutes," recalls Irving Caesar, now 95. "It didn't get much reaction the first couple of times it was performed. One night Jolson took me to a party at a high-priced brothel in San Francisco and told me he wanted to break it into his new show." He introduced it in *Sinbad*, and within 10 days there were orders for it from all over the country.

Because Jolson felt his interpretation was a major part of selling songs, he in-

Longtime Jolson fan STEPHEN HANKS *is a Brooklyn-based writer and editor.*

Jolson on a studio back lot in 1935: "He never had a real friend because either he was using somebody or somebody was using him."

sisted on getting writing credits. But, says Caesar, "he never really contributed to writing a song. Jolson wasn't creative in that way."

His creativity came in the way he used his voice, a unique mixture of rabbinical wail, rolling r's ("Though Ape-par-rril sho-wers . . . .") and the jazz rhythms he had picked up in New Orleans. Jolson didn't merely sing a song; he *performed* it. He would bend down on one knee, clasp his white-gloved hands together and stretch them out toward the audience, making each person feel he was singing only to him or her.

"The power of Jolson over an audience," wrote one critic, "we have seldom seen equaled. We know of no actor, singer or performer like this Jolson, who, with lines of prewar vintage and melodies of the cheapest tin-piano variety, can lay hold of an audience the moment he comes on the stage and never let go."

"How does he manage to alchemize these base metals of sentimentality and vulgarity into pure gold of entertainment?" asked another critic, in 1926. "The pundits offer no satisfactory analysis. He destroys the usual barriers that stand between audience and entertainer."

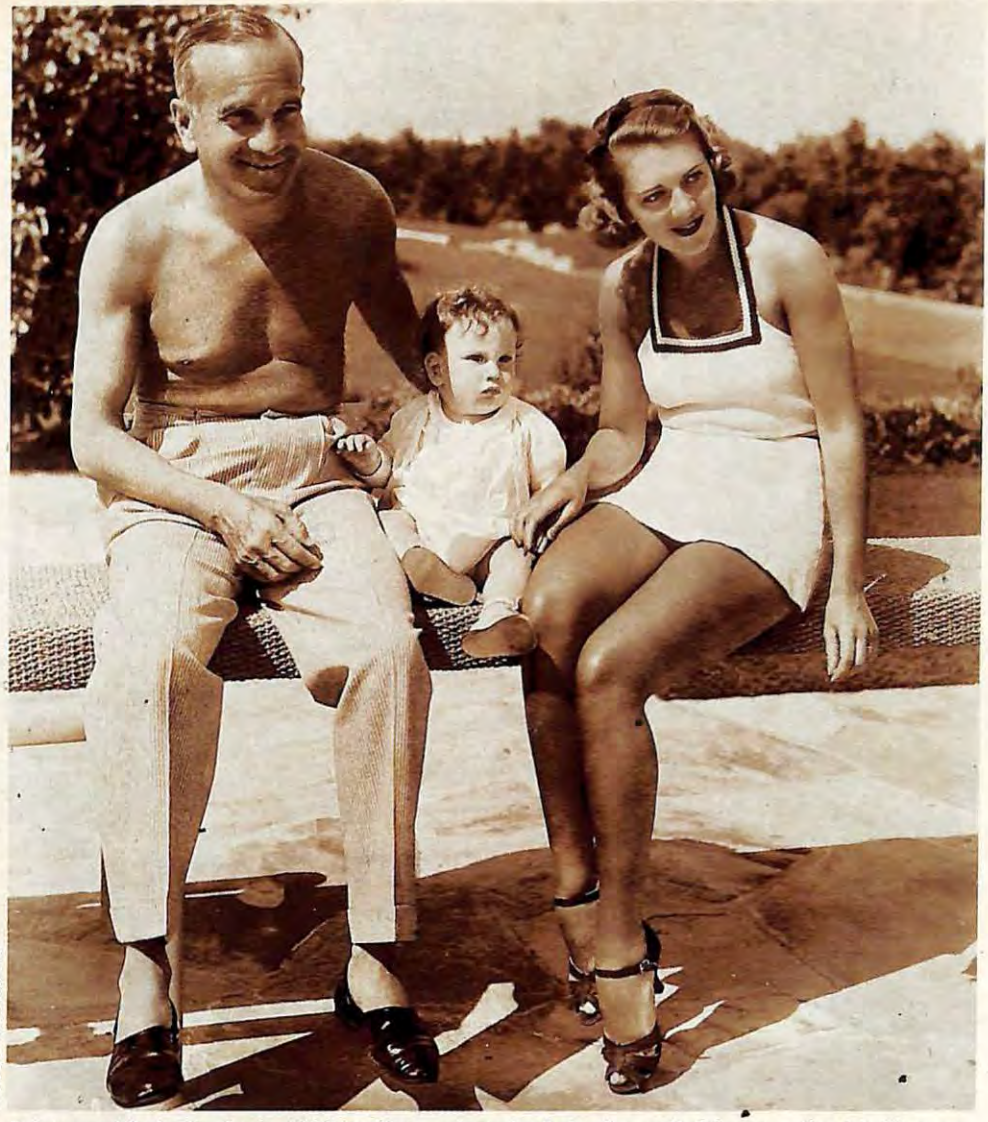
But for all his public success, Jolson was afflicted with insecurity, beset by depression and driven by an almost obsessive need to be the center of attention. "When Jolson came down for breakfast," says George Burns, "he made an entrance. When he went to the bathroom, he made an exit. And when he came out of the bathroom, he wanted applause."

So jealous was he of fellow performers that he would turn on his dressing room faucet to drown out their applause. Though a spontaneous stage comedian, Jolson stole gags from other comics, then threatened to sue them for using *his* jokes. "It was an honor to be good enough to have Jolson steal your material," Burns says. "It was like owning a bank robbed by John Dillinger."

But actor-comedian George Jessel didn't take it as an honor when, in 1927, Jolson stole more than a few jokes from him. As creator of the role of a cantor's son in *The Jazz Singer* on Broadway, Jessel was negotiating with Warner Bros. for the lead in the proposed film version. When the studio began haggling over Jessel's salary, Jolson advised his friend to stand firm. Jessel did, then woke one morning to read in the *Los Angeles Times* that Jolson had cut his own deal with Warner's for the role.

Jolson got $75,000 for the film, which was shot in less than two months and opened in October 1927 to mediocre reviews. The film's big draw was sound; it was the first commercially made movie to introduce Vitaphone, a sound-on-disk process that required synchronization with the projector in each theater. Warner Bros. had intended that only the musical sequences have sound, but at the last minute Sam Warner asked for a sequence that showed the Jolson character talking to his mother. The novelty sounded the death knell for vaudeville and made *The Jazz Singer*, which was seen by 30 million people, one of the highest grossing films of 1927-28. Within a year and a half, silent films were a thing of the past.

"Jolson apologized to Jessel," says Burns, "telling him he had to star in the picture because it was the story of his life. Of course, a few years later, Jessel



THE BETTMANN ARCHIVE

Jolson wed Ruby Keeler in 1928 and later adopted a baby they called Sonny, after his hit song.

In 1935, his career foundering, Jolson made his only movie with Keeler, **Go Into Your Dance.**

claimed that Jolson gave him the same reason for wanting to star as De Lawd in the movie version of *Green Pastures*."

"He never had a real friend because either he was using somebody or somebody was using him," says Caesar. "But if you could get him at the right moment, you could become rich. If he liked you, he would buy you a home. I can't think of a luxury more attractive than having Jolson with you for a while. But only for a while, because he could eat you alive."

Jolson followed *The Jazz Singer* a year later with the first start-to-finish talkie, *The Singing Fool*. In it, he introduced the maudlin "Sonny Boy," which had been written as a sentimental parody by Buddy DeSylva, Lew Brown and Ray Henderson (who were so embarrassed by it that they didn't want their names attached). Jolson, naturally, turned it into the first million-selling record and his biggest hit to date.

Jolson was 42 and at the top of his career when he married Ruby Keeler, a 19-year-old aspiring dancer, in 1928. (His first two marriages, to vaudeville dancer Henrietta Keller and actress Ethel Delmar, had ended in divorce; each wife claimed he had deserted her.) On their wedding night, Jolson went out for a walk, came upon a fire station and sang for the firemen for four hours. The next year, Keeler was starring in *Show Girl* for the Ziegfeld Follies. On opening night, in a scene that called for her to dance down a giant staircase while singing the Gershwin song "Liza," Jolson rose from his seat in the audience and *he* sang it. As portrayed in *The Jolson Story* (1946), Jolson's bravado gave his wife the confidence she needed at a moment of hesitation. In reality, Keeler was furious. But that didn't stop Jolson from accepting Ziegfeld's offer to reprise the act for a week to hype ticket sales.

In 1935, the couple adopted a son, whom they called Sonny after Jolson's hit song. (Today Sonny, who has changed his name, lives quietly in Los Angeles, not far from his mother.)

"I wouldn't have wanted to be anybody in Jolson's life, whether it was as a wife or child or whomever," said actress Evelyn Keyes in a 1986 TV documentary, *The Real Al Jolson Story*, "They would take second place. Or third or not any place at all. You would become part of his audience." Keyes played a fictionalized Keeler in *The Jolson Story* (Keeler hated Jolson so much by then that she wouldn't let her name be used in the film).

In the cloying, formulaic films that followed *The Singing Fool*, Jolson's broad

acting style came across as old-fashioned, and his popularity flagged. To revive it, in 1935, producers cast Jolson and Keeler together in an Astaire–Rogers clone, *Go Into Your Dance*. The film failed, and with Jolson's star declining and Keeler's in ascendancy, their always tempestuous marriage was showing signs of wear.

By 1939, the year Keeler sued for divorce, Jolson was getting third billing (to Tyrone Power and Alice Faye) in *Rose of Washington Square*. Off screen, his singing had been overtaken by crooners such as Bing Crosby and Rudy Vallee. When war broke out in 1941, Jolson, desperate for appreciative audiences, took to touring military hospitals and camps from Alaska to Africa.

But in 1944, Columbia Pictures president Harry Cohn made a decision that would turn it all around for Jolson. As a young man, Cohn had tried to sell songs to Jolson, without success. "Sometimes he'd just kick me out without even looking at the song," Cohn recalled in the late 40's. "I decided to make *The Jolson Story* so I could be that s.o.b.'s boss."

The aging Jolson lobbied shamelessly to play himself. Then, when he saw he was getting nowhere, he pushed James Cagney for the part. But Cohn cast Larry Parks, a 31-year-old B-movie actor, in the title role. Parks proved wonderfully adept at lip-synching the songs re-recorded by Jolson himself. "The big problem," Parks once recalled, "was that Jolson sang every song as if he were going to drop dead at the end of it—at full volume all the way—and I had to act out different emotions with Jolson singing at full pitch. It's very difficult to collapse in mid-song while the voice is at full throat."

The Jolson Story opened in October 1946 to huge box-office receipts and earned Parks an Oscar nomination as best actor. The sequel, *Jolson Sings Again*, did almost as well. (Parks, an admitted Communist, fell victim to McCarthyism and never made another film. He died in 1975.) As for Jolson, in the words of one of his biggest hits, he was sitting on top of the world, a superstar resurrected, as big as, or bigger than, ever. (In 1945, the 59-year-old Jolson had taken his fourth wife, nurse Erle Galbraith, then 21. The couple adopted two children, Asa Albert Jolson Jr.—now in the music business in Nashville—and Alicia, who was mentally retarded and institutionalized until her death eight years ago.)

By the time Jolson was 60, his voice had grown warmer and deeper, and his new recordings of old hits sold millions of copies. He gave many concerts in the summer of 1949 in the New York City area. In addition to guest appearances on radio's major entertainment programs, he hosted *The Kraft Music Hall* from 1947 to 1949. In 1948, he was ranked by the trade papers as the top male singer of the day, ahead of Crosby, Perry Como and Frank Sinatra.

Late in 1949, Jolson set his sights on TV and signed a three-year deal with CBS to star in a minstrel series beginning the following year. In Korea shortly before rehearsals for the show were to begin, he performed a remarkable 42 shows for U.S. servicemen in seven days. The last of these, on Sept. 23, was Jolson's final performance. In less then a month he would be dead, his act cut short before he could take it to yet another medium.

The two movie bios and the recordings they spawned still give birth to new Jolson fans. When a Jolson centennial celebration was held in New York in 1985, hundreds gathered from as far away as South Africa and Australia to celebrate the singer's memory. Most had become fans long after Jolson passed away.

"That's the way it happened to me," says Brian Copeland, a 26-year-old San Francisco comedian who plans to recreate Jolson's last evening on the 40th anniversary of his death. Copeland will dine at Tarantino's restaurant on San Francisco's Fisherman's Wharf, where Jolson took his last meal. He will then play cards at the St. Francis Hotel. It was there that Jolson died of a heart attack, at 10:30 P.M.

"Watching and listening to Jolson taught me a lot about working on a stage," Copeland says. "About how all your gestures have to be grandiose and exaggerated. When Al Jolson stepped on a stage, you felt something really big was going to happen. He was the ultimate showman." ■

UPI/BETTMANN NEWSPHOTOS

LESTER GLASSNER COLLECTION/NEAL PETERS (2)

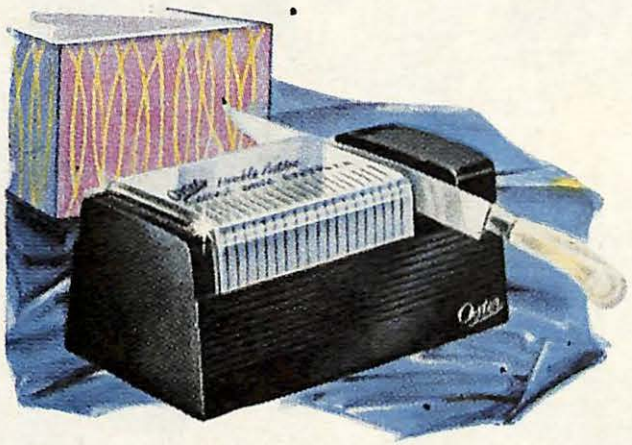
Larry Parks portrayed Jolson in the 1946 film* The Jolson Story*, which resurrected the singer's career. Below, Jolson plays Korea.

40 Years Ago

Osterizer blender as it appeared in the 1950's.

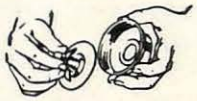
Give the Gift you'd like to Get

Osterizer
THE ORIGINAL LIQUEFIER-BLENDER



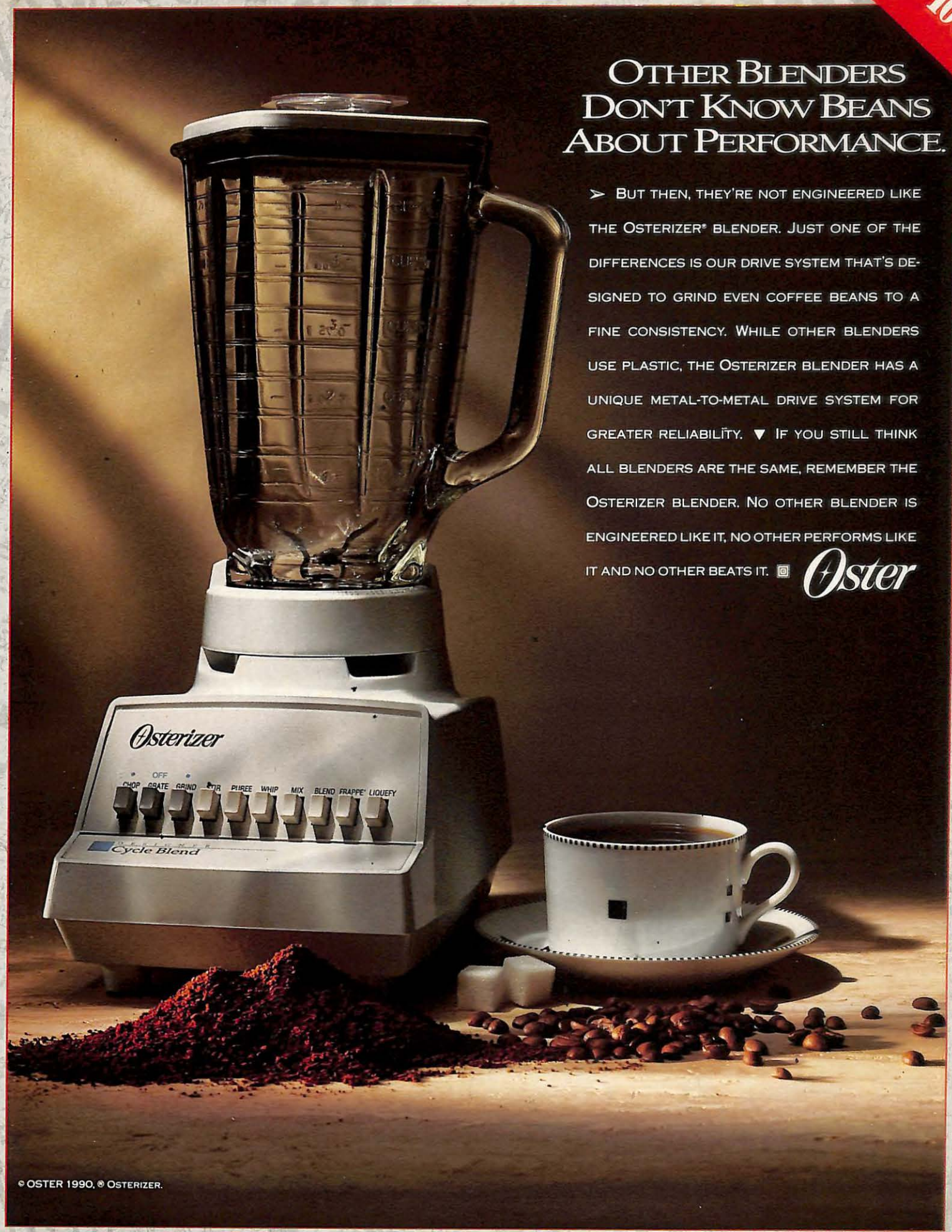
This Christmas—the Model 442 Super Deluxe OSTERIZER, latest expression of the *original* liquefier-blender. Turns kitchen chores to cheers! Prepares (in seconds) sandwich spreads, party dips, even baby foods! 20% more jar capacity, more power at both high and low speeds, convenient pouring handle. A pleasure-giving gift for the whole family! $56.95. Other models from $26.95

Heat-Resistant Glass Container opens at both ends for easy emptying and cleaning



Cutting Blades are easily removed for thorough cleaning

OSTER ELECTRIC KNIFE SHARPENER A gift he'll love! Hollow-grinds your cutlery *without scratching.* Keep knives sharp on an OSTER Sharpener. From $14.95


Today
OTHER BLENDERS DON'T KNOW BEANS ABOUT PERFORMANCE.
➢ BUT THEN, THEY'RE NOT ENGINEERED LIKE THE OSTERIZER® BLENDER. JUST ONE OF THE DIFFERENCES IS OUR DRIVE SYSTEM THAT'S DESIGNED TO GRIND EVEN COFFEE BEANS TO A FINE CONSISTENCY. WHILE OTHER BLENDERS USE PLASTIC, THE OSTERIZER BLENDER HAS A UNIQUE METAL-TO-METAL DRIVE SYSTEM FOR GREATER RELIABILITY. ▼ IF YOU STILL THINK ALL BLENDERS ARE THE SAME, REMEMBER THE OSTERIZER BLENDER. NO OTHER BLENDER IS ENGINEERED LIKE IT, NO OTHER PERFORMS LIKE IT AND NO OTHER BEATS IT.
Oster
Osterizer
OFF
CHOP GRATE GRIND PUREE WHIP MIX BLEND FRAPPE' LIQUEFY
Cycle Blend
© OSTER 1990. ® OSTERIZER.

LOSING WEIGHT by Cristina Ferrare

"I lost 25 lbs. in 3 months... And I feel terrific!"

Cristina Ferrare

"How I went from size 14 to a size 10."

"Even when I was a model, I always worried about my weight. I tried all kinds of diets...but they all left me feeling tired and depressed. This April, I had a beautiful baby and in May I still had 25 pounds to lose. Honestly, I didn't know if I could do it.

Then I discovered Ultra Slim-Fast... I was amazed how easy it was.

I didn't feel like I was on a diet—never hungry or deprived and I lost all that weight on the Ultra Slim-Fast Program. I had a thick delicious Ultra Slim-Fast shake for breakfast (hint: I make it in a blender with ice), one for lunch, and a Slim-Fast Nutrition Bar for a snack (the peanut butter ones are great!), then a sensible dinner every night. We even went out to my favorite restaurants.

I was amazed at how energetic I felt.

Ultra Slim-Fast is healthy and nutritious. Each shake gave me an abundance of vitamins, minerals, protein, important fiber and carbohydrates. This nutritionally balanced program gave me all the energy I needed to keep up with my hectic schedule—and my four children.

Best of all, I actually went from a size 14 to a size 10! And I haven't felt this good since I was 22."

NOTE: Cristina Ferrare may not be typical of the average Slim-Fast user. Most users need to lose less weight. Weight loss varies with the individual depending on a variety of factors.

Cristina Ferrare: Slim and Looking Great!

Cristina's Diet Recipe = Ultra Slim-Fast + Imagination.

Cristina's Pina Colada

8 oz. skim milk
1 heaping scoop Ultra Slim-Fast Vanilla
1/4 cup pineapple
1/4 cup banana
3/4 tsp. coconut extract
1/4 tsp. rum extract
1 pack lo-cal sweetener
10-12 Ice cubes
Blend until smooth.

Mocha Creme

8 oz. skim milk
1 heaping scoop Ultra Slim-Fast Chocolate
1 1/2 tsp. instant coffee
1 1/2 packs lo-cal sweetener
10-12 Ice cubes
Blend until smooth.

CUT ALONG DOTTED LINE

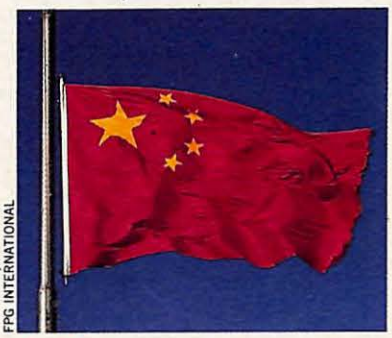
© 1989 Nutrition Division Thompson Medical Company, Inc.

OCTOBER 1960

30 YEARS AGO

CHINA SYNDROME

Oct. 8 The United Nations General Assembly today declined for the 10th consecutive year to consider admitting Communist China. The vote (42 against discussing admission versus 34 in favor) was the closest since the issue first came before the Assembly in 1951. United States Ambassador James Wadsworth argued against China's U.N. entry on the grounds that its leaders "practice aggression," "preach violence" and are "contemptuous" of the U.N.

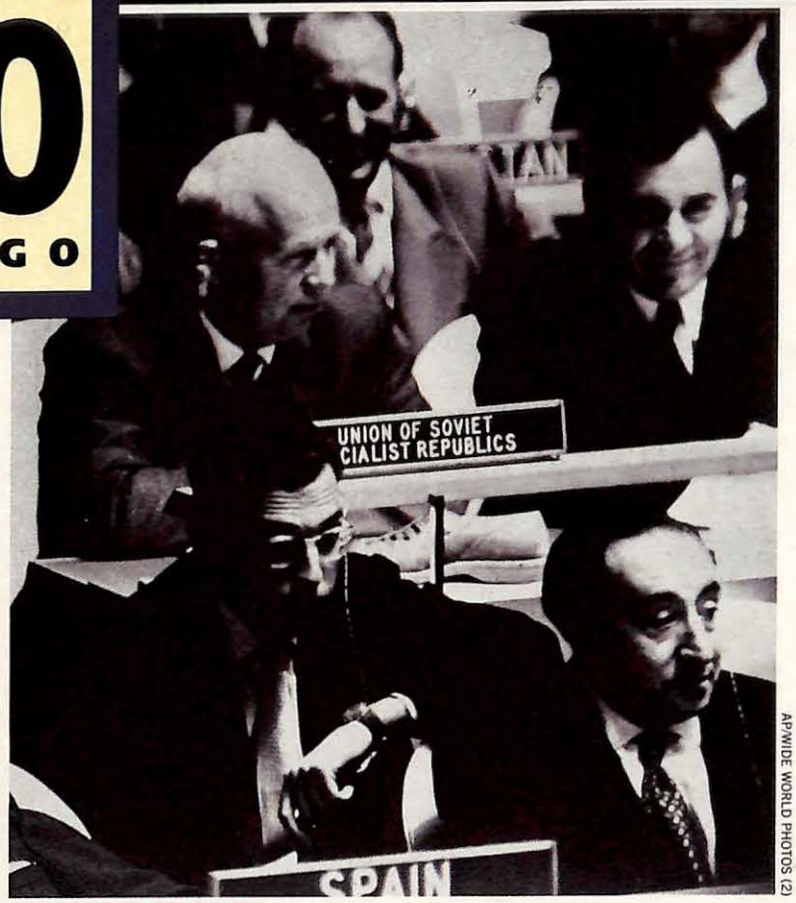


FPG INTERNATIONAL

Update With U.S. support, Red China was admitted to the U.N. as the People's Republic of China in October 1971, replacing Taiwan, which was ousted over U.S. objections.

GIVE 'EM HELL, HARRY

Oct. 12 Harry S. Truman, who has been campaigning in support of Democratic Senator John F. Kennedy's Presidential bid, denied telling members of a San Antonio audience that if they voted for Richard Nixon they "ought to go to hell," as reported by the Associated Press. But when informed of Republican demands that he apologize for attacking Nixon, Truman replied, "Tell 'em to go to hell." Truman also refused to retract saying that Nixon "never told the truth in his life." Said Truman: "They can't challenge that."



AP/WIDE WORLD PHOTOS (2)

IF THE SHOE FITS . . .

Oct. 12 Soviet premier Nikita Khrushchev today banged his shoe angrily on his desk during a speech at the United Nations by Philippine delegate Lorenzo Sumulong. Calling Sumulong a "jerk" and a "lackey" of imperialism, Khrushchev—on a 25-day visit to the U.S.—demanded rapid U.N. consideration of a Soviet-sponsored condemnation of colonialism. Sumulong was attacking Soviet colonialism in Eastern Europe when Khrushchev's outburst occurred.

DRIVING DR. KING

Oct. 25 The Rev. Dr. Martin Luther King Jr., arrested last week in Atlanta along with 79 other sit-in demonstrators at Rich's department store, was sentenced today to four months in Georgia State Prison for driving without a Georgia license. King's 12-month sentence on that charge had been suspended on Sept. 23, provided he violate no other laws in the state for one year.

Miscellany

Oct. 1 Federation of Nigeria, formerly a British colony and protectorate, is proclaimed independent nation within British Commonwealth . . . **Oct. 7** Vice President Richard M. Nixon and Senator John F. Kennedy, facing off for second debate of Presidential campaign, disagree sharply over whether U.S. should defend offshore Chinese islands of Quemoy and Matsu in the event of Communist attack. Nixon is in favor of defense, Kennedy against . . . **Oct. 17** Charles Van Doren and 13 other TV quiz-show contestants are arrested on perjury charges in New York as result of their grand jury testimony that they were never given advance questions and answers before appearing on *Tic Tac Dough* and *Twenty-One* . . . **Oct. 18** Casey Stengel, New York Yankees manager since 1949, is dismissed after team loses 1960 World Series to Pittsburgh Pirates.

Openings

Stage *An Evening With Mike Nichols and Elaine May, A Taste of Honey* . . .
Screen *Inherit the Wind*

PHOTOFEST

with Spencer Tracy, *Never on Sunday, Spartacus.*

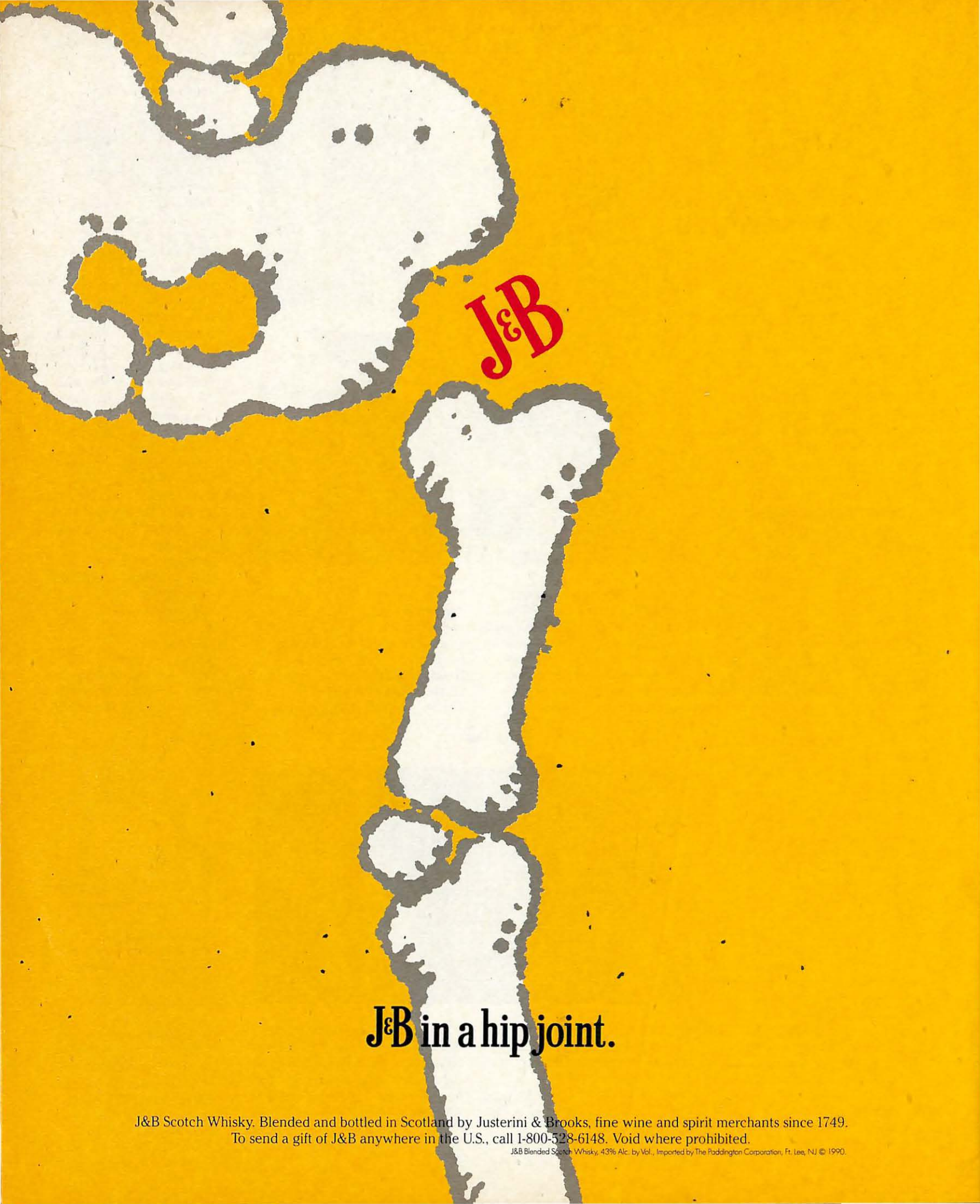
New Books

The Rise and Fall of the Third Reich by William Shirer, *The Waste Makers* by Vance Packard.

Pop Toppers

"My Heart Has a Mind of Its Own" by Connie Francis, "Mr. Custer" by Larry Verne, "Save the Last Dance for Me" by the Drifters, "I Want to Be Wanted" by Brenda Lee.

—Peter Ainslie



J&B in a hip joint.

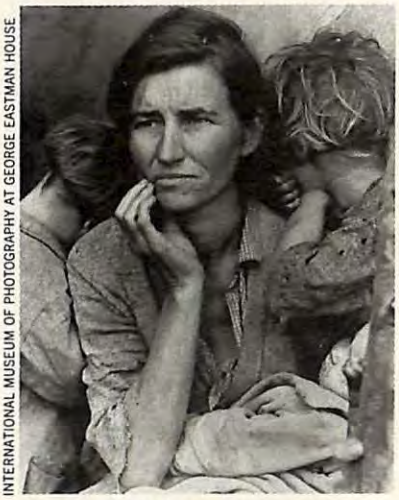
J&B Scotch Whisky. Blended and bottled in Scotland by Justerini & Brooks, fine wine and spirit merchants since 1749.
To send a gift of J&B anywhere in the U.S., call 1-800-528-6148. Void where prohibited.

J&B Blended Scotch Whisky, 43% Alc. by Vol., Imported by The Paddington Corporation, Ft. Lee, NJ © 1990.

OCTOBER 1965
25 YEARS AGO

PHOTOGRAPHIC MEMORY

Oct. 11 Photographer Dorothea Lange died of cancer today at age 70. Recruited by the Farm Security Administration during the Depression, Lange lived with migrant farm families and chronicled their lives. Her photographs, widely published and displayed, were described by one reviewer as unforgettable portraits of "human erosion."



INTERNATIONAL MUSEUM OF PHOTOGRAPHY AT GEORGE EASTMAN HOUSE

Her 1936 "Migrant Mother, Nipomo, Calif." was named by the University of Missouri as one of the "50 most memorable pictures of the last 50 years."

A NEW LEIF

Oct. 10 Scholars at Yale today announced the existence of a map of the New World that predates Columbus's voyage by 52 years. Dating from around 1440 and thought to be a copy of an earlier map, it depicts an island labeled Vinlanda just west of Greenland. A Latin inscription reads, "After a long voyage . . . the companions Bjarni and Leif Ericson discovered a new land . . . which island they named Vinland." For eight years, scholars have been working to confirm the map's authenticity.

UPI/BETTMANN NEWSPHOTOS

LET HIS PEOPLE GO

Oct. 7 A boatload of 17 Cuban refugees arrived in Marathon in the Florida Keys today. Premier Fidel Castro, who had previously authorized the emigration of Cubans with families in the U.S., extended permission last Friday to all Cubans. President Lyndon Johnson approves but wants a formal agreement with Castro to insure orderly immigration and discourage small-boat travel. **Update** Encouraged by the demise of Communism in Eastern Europe, many of the more than one million Cuban-Americans who make up about 45 percent of the population of greater Miami believe Castro's government will soon collapse, allowing them to return home. "You're almost a conservative in your estimates if you say Castro will last . . . a year," says Miami Mayor Xavier Suarez, himself a Cuban émigré. Others say the exiles are indulging in wishful thinking. Last February, Florida's Gov. Bob Martinez appointed an 18-member Free Cuba Commission to look into the economic and social impact on his state of a post-Castro Cuba.

ABSOLUTION

Oct. 28 Pope Paul VI sanctioned a revised Church document today that repudiates the idea of Jewish responsibility for the Crucifixion. The decree forbids Catholics to teach that the Jewish people are "rejected by God or accursed"; it also recognizes the "spiritual and moral goods" found among Hindus, Buddhists and Moslems. The Church hierarchy, meeting in Ecumenical Council Vatican II, approved the decree two weeks ago by a vote of 1,763 to 250. Narrow interpretations of Scripture have been identified as a source of anti-Semitic feeling among some Catholics. But in his sermon today the Pope sought to discourage such views, referring to the Jews as objects of respect and love. The head of the American Jewish Committee calls the decree "justice long overdue."

CONSTANTINE MANOS/MAGNUM PHOTOS

Big News

Oct. 14 Despite suffering "acute arthritic episode" in his left elbow seven months ago, L.A.'s favorite lefty, Sandy Koufax, pitches Dodgers

GLOBE PHOTOS

to 2-0 victory over Minnesota Twins in seventh and deciding game of World Series . . . **Oct. 17** New York City World's Fair closes after drawing last-day crowd of 446,953, largest attendance in fair's two-year history . . . **Oct. 22** All-white Lowndes County (Ala.) jury finds Ku Klux Klansman Collie LeRoy Wilkins Jr. not guilty of murder of Viola Gregg Liuzzo, white civil rights worker . . . **Oct. 30** An estimated 25,000 people march down Manhattan's Fifth Ave. in support of American war effort in Vietnam.

Abroad

Oct. 25 U.N. Children's Fund receives Nobel Peace Prize, becoming fourth U.N. organization to win the award . . . **Oct. 30** Britain forms commission to determine whether Rhodesia (now independent Zimbabwe) wants independence.

Entertainment

Music Beatles' "Yesterday" commands top of charts . . . **Now Showing** *The Agony and the Ecstasy* with Charlton Heston and Rex Harrison, Otto Preminger's *Bunny Lake Is Missing*, and *Situation Hopeless—But Not Serious* with Alec Guinness, Michael Connors and Robert Redford.

—Wendy Leonard

Our new stretch jeans solve two major problems. Inhaling and exhaling.

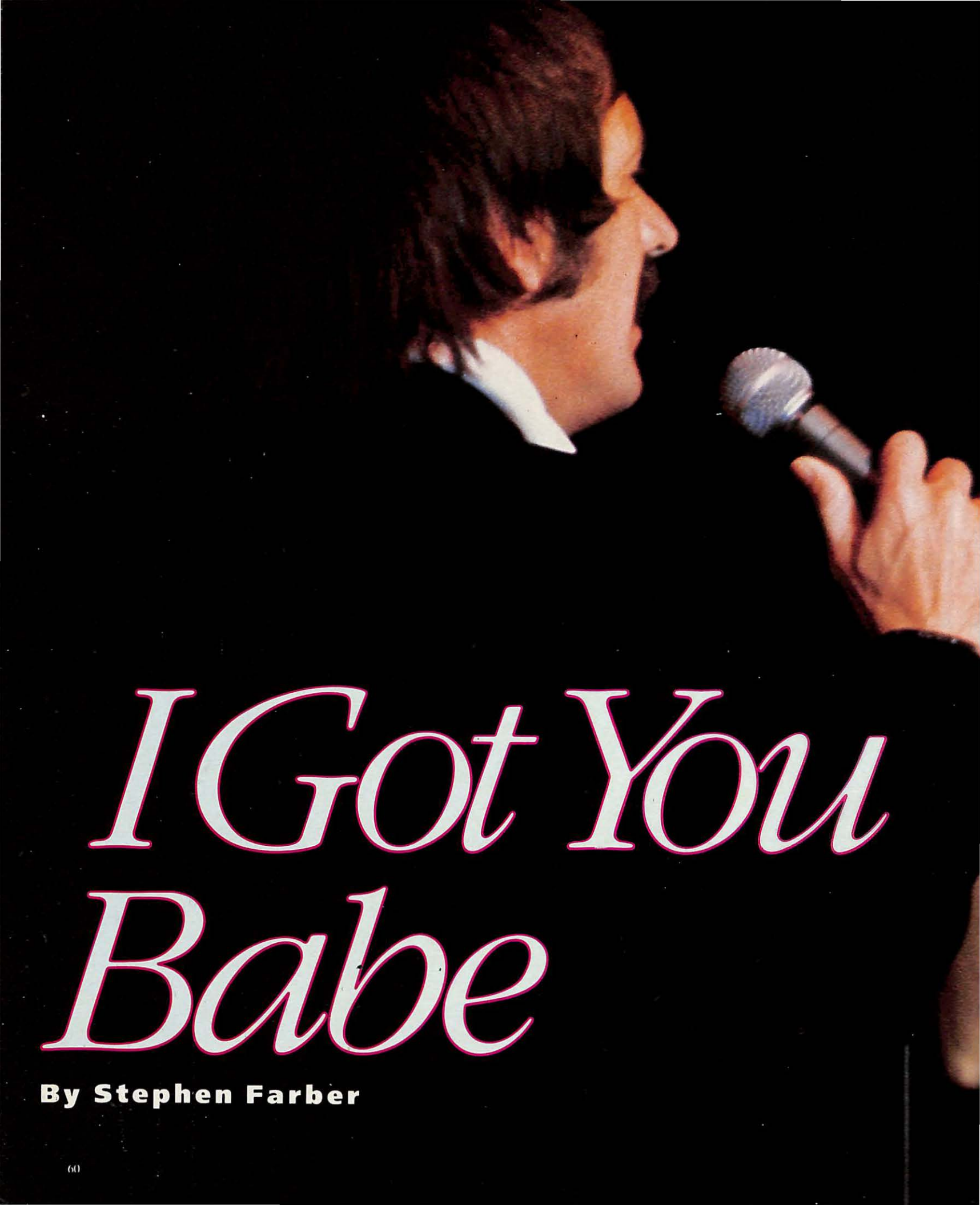
Lee Pepper Stretch jeans with ESP® are cut to fit your body, not to cut off your circulation. With a relaxed fit, they move when you move. And they look exactly like regular denim jeans. The only person who will know you're wearing stretch jeans is you. Promise. Nobody fits your body... or the way you live... better than Lee.

P E P P E R · S T R E T C H

The brand that fits.®

ESP ESP® is a trademark of Hoechst Celanese Corporation for polyester.

Lee A VF COMPANY... A LEADER IN QUALITY APPAREL. ©1990 LEE COMPANY.



I Got You Babe

By Stephen Farber

25 YEARS AGO: SONNY AND CHER HIT THE HEIGHTS

A funky love song introduces a pair of flower children to fame. They keep coming back for more.

KEN REGAN/CAMERA 5

In the summer of 1965, two performers considered little more than a novelty act recorded a song that one of them had written. Much to the surprise of everyone except the songwriter, the record sold three million copies and became an anthem for the emerging Love Generation.

The record was "I Got You Babe," the songwriter, Salvatore Bono. After it went to number one, he and Cherilyn Sarkisian—a couple better known as Sonny and Cher—never looked back. Over the next decade, they parlayed that first success into a string of hit records, two films, a top-10 network TV series and enormous national celebrity. When the marriage ended and the music died, the couple—unlike many of their 1960's show-biz contemporaries, who either self-destructed or faded into oblivion—succeeded in reinventing themselves again and again.

Cher, in particular, now looms as one of the most tenacious survivors in American pop culture. She recently was named by *Premiere* magazine as the most powerful actress in Hollywood, and she commands $5 million per film. Joan Rivers once said of her: "If Cher had been on the Titanic, they'd have cleaned off the ice and kept on sailing."

Her survival instincts were honed at a young age. Her part-Cherokee Indian mother, Georgia Holt, was married eight times, three times to Cher's father, a drug addict of Armenian descent who spent three years in San Quentin on a drug-abuse conviction. Cher's school years were rebellious. Her mother remembers "always being called into the principal's office about something she was doing. She would never conform, ever."

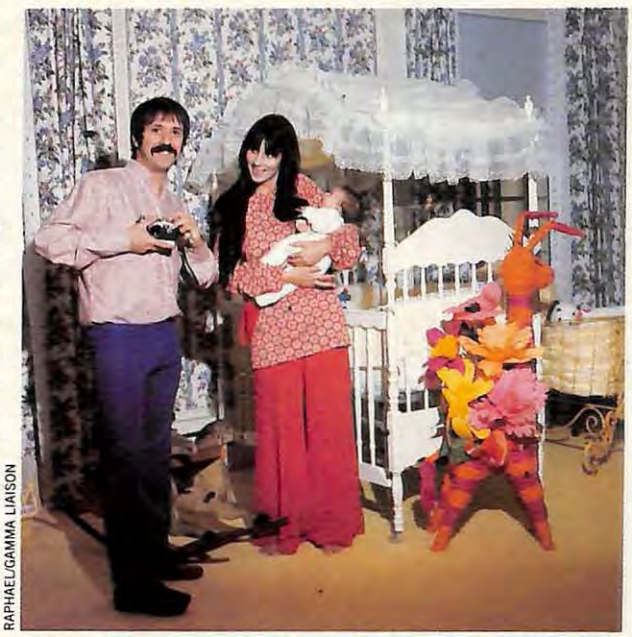
To her mother's dismay, Cher dropped out of high school in 1962 and moved in with Bono, 11 years her senior and legally married to another woman. A lackluster singer desperate to break into show business, Bono had worked as a promoter for rock producer Phil Spector, had written songs and had even recorded for a number of labels under the names Don Christy and Ronny Sommers. Cher arrived not a moment too soon. "Cher was a resurgence for me," Sonny said. "She was 16 and needed a husband, a father and a brother. I loved giving that to her."

In Cher, Sonny saw stardom, though the couple's early recording efforts were inauspicious. But on July 7, 1965, Sonny brought a gang of musicians to the Gold Star Studio in Hollywood to record "I Got You Babe." Val Johns, a pianist who worked on several of their early records, described that session to J. Randy Taraborrelli, author of *Cher* (1986): "Sonny had every balalaika, mandolin and guitar player in town squeezed into the studio. Literally, there must have been 50 people at the session. All of the musicians were laughing about it because it was so obviously wasteful to have so many people playing virtually the same simple chords. 'I Got You Babe' isn't the most revelatory arrangement ever written."

The song's arranger, Harold Battiste, recalls worrying that Sonny was pushing Cher "to the limits of exhaustion in the recording studio. Sometimes she would sing a song 20 times and then look at me for emotional rescue."

When Ahmet Ertegun, president of Atlantic Records, the couple's new label, heard "I Got You Babe," he considered it a piece of fluff and wanted to make it the B side to another Sonny and Cher recording, "It's Gonna Rain." Sonny argued that "Babe" was by far the stronger, but Ertegun held firm. Then, without Ertegun's knowledge, Sonny took a tape of the song to KHJ radio in Los Angeles, where it was played repeatedly. When calls began flooding the switchboard for copies of the single, Ertegun was persuaded to make it the A side. The song reached the number-one spot on the *Billboard* pop chart on Aug. 14, 1965. "From the day I met Cher," Sonny says today, "she wanted to be a star. And I wanted to make her a star. I knew that song was going to do it."

Despite strong sales, neither "I Got You Babe" nor any of the Sonny and Cher hits that followed it—"Baby Don't Go," "Bang Bang" and "The Beat Goes On"—was considered a musical milestone. "Sonny and Cher were never that highly regarded as musicians," says Dennis Hunt, a pop music critic at the *Los Angeles Times*. "Her rock-pop voice,"



RAPHAEL/GAMMA LIAISON

En famille: ***Underneath the pop imagery lay Cher's desire to be . . . Donna Reed.***

STEPHEN FARBER *is co-author of* Hollywood Dynasties *and* Outrageous Conduct: Art, Ego, and the Twilight Zone Case. *He writes frequently about the entertainment field.*

Their popular TV program drew the hottest guest stars of the 60's and gave Cher a showcase for her acting.

STARRING CHER ON FILM

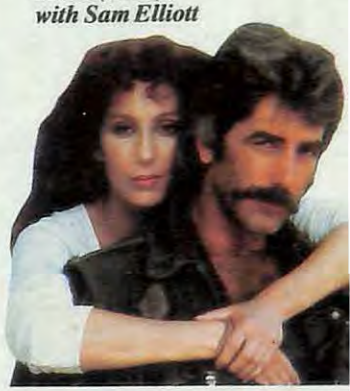
PHOTOFEST (6)

GOOD TIMES (1967), Sonny and Cher's first film

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN (1982) with Karen Black (left) and Sandy Dennis

SILKWOOD (1983) with Meryl Streep

MASK (1985) with Sam Elliott



said *Time* of Cher, "sounds like a cross between a mating call and a sonic boom."

At the height of their first fame, in late 1967, the couple bought Tony Curtis's 31-room mansion in Holmby Hills and stuffed it with expensive European antiques. Val Johns observed wryly, "Beneath that pop imagery, Cher really wanted to be as suburban as Donna Reed and her television family."

The duo tried to capitalize on their success by making movies. But the two films they made together—*Good Times* (1967), a kooky, free-form comedy modeled on the Beatles' *A Hard Day's Night*, and *Chastity* (1969), a moody melodrama that Sonny wrote for Cher—were box-office flops. William Friedkin, the Academy Award-winning director of *The French Connection* who made his directorial debut with *Good Times*, recalls that Sonny "had total control over Cher in those days. She was just a pawn in his life. She was not a smart kid; she had no great ambition then, at least none that showed. But she really loved Sonny. He was a pleasure to work with; the crew and I all thought *she* was a drag."

Director Peter Bogdanovich, who knew the couple in the 60's (before his success with *The Last Picture Show* in 1971), says he "felt Cher was very much in love with Sonny. But I also felt she was extremely independent and strong even then."

Their movie failures left Sonny and Cher nearly bankrupt and virtually abandoned by their young following. "Hippies thought we were square. Squares thought we were hippies," Cher said years later. By the end of 1970 the pair owed the I.R.S. $190,000. They went on the road with a nightclub act to stay afloat.

In 1971, CBS's head programming honcho, Fred Silverman, happened to catch their show at the Americana Hotel in New York, and he decided their act—in which a wisecracking Cher directed a volley of sardonic barbs at her unprepossessing husband—might have the makings of a TV series. (Sonny: "We went on the road and I got these sensational reviews—'Sonny Bono was fantastic in Vegas . . . super in New York . . . dynamite in L.A. and . . . ' " Cher: "Boring at home.") Silverman tried them out as guest hosts on *The Merv Griffin Show* and then created *The Sonny and Cher Comedy Hour* around them. It premiered in August 1971. The critics were unimpressed, but the show drew 30 million viewers a week and consistently ranked in Nielsen's top 20 during its three years on the air.

Sonny and Cher's appeal seemed to lie in domesticating the hippie movement for middle America. With their bell bottoms and paisley outfits, not to mention their reputation for casual living arrangements (they had not married until 1969, shortly before their daughter, Chastity, was born), they embodied the freewheeling style of the Flower Power generation. But they neither took drugs nor endorsed radical politics. They were nonthreatening, easier for middle America to embrace than farther-out artists like Janis Joplin or Jim Morrison.

STEVE SHAPIRO/SYGMA

Cher and her TV guest, Michael Jackson (1975), with matching hairdo's and their original noses.

As Cher matured, she began to resent Sonny's domination. In 1974 she filed for divorce, charging that Sonny had held her in "involuntary servitude" in violation of the 13th Amendment, which prohibits slavery. When she married Sonny, she said in her brief, she had been "unsophisticated in business matters," and he took advantage of her naïveté to get her to sign away most of her future earnings to him. After the divorce, in 1975, she had to pay Sonny $1.5 million to get out of that contract.

Cher married rock singer Gregg Allman in June 1975. Just nine days later, calling it "a mistake," she filed for divorce, though she changed her mind again—for the time be-

FRANK TETI/NEAL PETERS COLLECTION

SUSPECT (1987) with Joe Mantegna

THE WITCHES OF EASTWICK (1987) with Susan Sarandon and Michelle Pfeiffer (right)

MOONSTRUCK (1987) with Nicolas Cage

MERMAIDS (1990) with Bob Hoskins

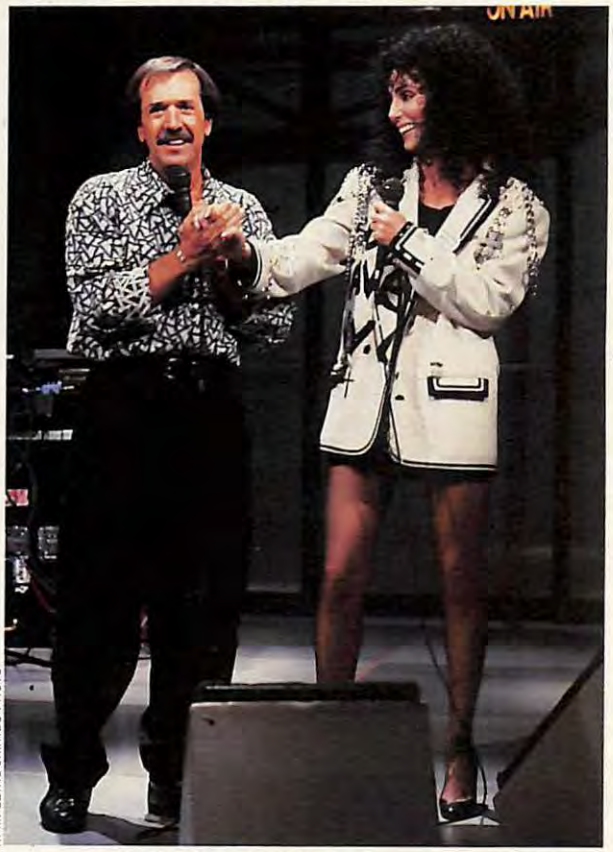
KERRY HAYES/ORION PICTURES

ing—three weeks after that. (The couple's son, Elijah Blue, was born in July 1976.) Cher and Allman's frequent separations and reconciliations over the next couple of years did little for her image. They were divorced in 1978.

Sonny was back on TV in the fall of 1974 with *The Sonny Comedy Revue* on ABC; Cher returned to CBS in January 1975 with *Cher*. When both shows flopped, Sonny prophesied that "the saga of Sonny and Cher isn't over." Sure enough, the next year Cher and Sonny were reconciled—at least professionally—to return to CBS with *The Sonny and Cher Show*. Not surprisingly, the show and its principals lacked their former spirit, and it was canceled after two seasons.

Afterward, despite a few hit singles for Cher and Sonny's attempts at a nightclub career, neither was taken with anything like the seriousness they had previously enjoyed. Although Cher's outrageous costumes kept her in the columns—the fashion arbiter Earl Blackwell once called her clothes appropriate only for "a Hawaiian bar mitzvah"—neither her records nor her nightclub career seemed to go anywhere. "I understand how people with very mediocre talent can be the most famous people in the United States," she said later. "I was already famous I don't know how many times before I tried to do anything good."

Cher had long dreamed of being a serious actress, but Sonny had disparaged those aspirations, and she gave up the dream during their years together. But in 1981, at the age of 35, she moved to New York to study acting, and before long she landed a choice part. Robert Altman, the director of *M*A*S*H* and *Nashville*, cast her in the Broadway play *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean*. (Altman had a gift for casting; Sally Kellerman, Keith Carradine and Shelley Duvall were among his earlier discoveries.) "I never had any qualms about Cher," Altman said in 1988. "She had the natural ability, the guts and the confidence." Cher was paid $500 a week while living in a hotel suite that cost $2,000 a week.



R. M. LEWIS JR./NBC PHOTO

A 1987 TV reunion. "I taught her everything she knows," Sonny once said, "but not everything I *know."*

Altman also cast her in the film version of *Jimmy Dean* (1982), and, although it was not a box-office success, it won some good reviews and brought Cher's abilities to the attention of other film makers. Mike Nichols cast her as the lesbian roommate of Karen Silkwood (Meryl Streep) in *Silkwood* (1983); the part won her an Oscar nomination for best supporting actress. Anna Hamilton Phelan pasted a picture of Cher over her desk while she wrote the screenplay for *Mask* (1985), the true story of a deformed boy's relationship with his dissolute but devoted mother. "In *Jimmy Dean*, she showed the toughness on the outside and the softness on the inside that the real Rusty Dennis had," Phelan says. "The general public would probably not give Cher the mother-of-the-year award, but she is in fact a very protective mother, like a mother lion, just as Rusty was."

Mask director Peter Bogdanovich also saw Cher in the role. "She had a very appealing insolence, a wise-guy quality," he says, "and yet she also had these sad, vulnerable eyes. That combination was exactly what the character in *Mask* had." But Universal Studios, afraid she would not be taken seriously, made her test for the role. By the time she got the part, her relationship with Bogdanovich was strained. "She was edgy and distrustful with me," Bogdanovich says. "I think she is a bit dubious about male authority figures in general, and a male director can't help being that."

Mask earned $42.5 million at the box office and Cher got excellent reviews. On the social front, she kept the tabloids busy covering her romances with younger

men—rock star Gene Simmons, actor Val Kilmer, movie executive Josh Donen and bagel-maker Rob Camilletti (almost 20 years her junior). "During her years with Sonny," her sister Georganne speculated, "when the rest of us were dating and being kids, she didn't get a chance."

The former classroom rebel could not seem to resist thumbing her nose at polite society. Rankled when the Motion Picture Academy failed to nominate her for *Mask* in 1986, she wore to the Oscar ceremony a skimpy Bob Mackie bikini that David Letterman described as being more appropriate for Darth Vader's funeral. "I wasn't going to go at all," Cher later told the *New York Times*. "And then they asked me to present, these people who had just said, 'No, you can't be one of us.' I thought, okay, you can go in a simple black dress and be just like everyone else. But then I decided, I'm going to remind them of what they don't like about me."

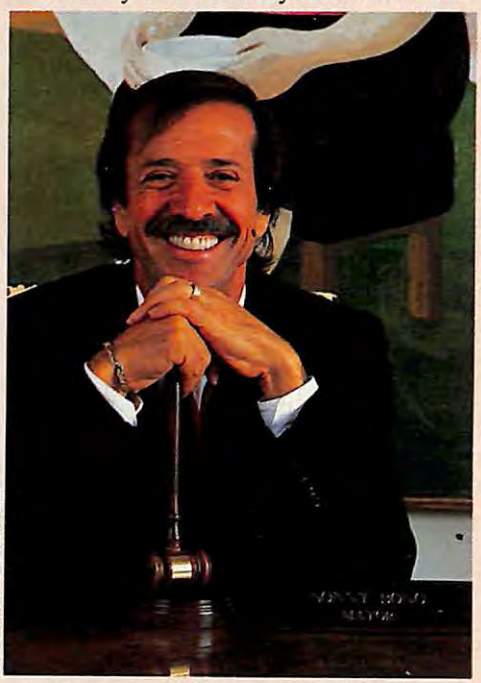
In 1987 she starred in three films—*The Witches of Eastwick*, *Suspect* and *Moonstruck*—and all three were box-office hits. But *Witches* was an ensemble piece dominated by Jack Nicholson's bravura turn as the Devil, and *Suspect* was a slick thriller in which the acting was strictly subordinate to the action. Neither movie brought Cher the accolades she craved. It wasn't until *Moonstruck*, her eighth film, that she won vindication as well as the Academy Award for best actress.

Today, Cher remains active on the concert circuit. Her June 1989 album, *Heart of Stone*, is among her biggest sellers. And her sexy video "If I Could Turn Back

Sonny Side Up

After Mayor Sonny Bono leaves his Palm Springs, Calif., City Hall office at the end of the day, he decks himself out in gold chains and a Las Vegas-casual outfit and heads for the stage of Bono, his chic Italian restaurant and nightclub. There, three nights a week, he belts out a medley of pop tunes including his own compositions, shimmies and sways and banters with the audience. His 29-year-old wife, Mary, who bears an unmistakable resemblance to Cher, sings backup.

His audience includes a handful of locals and a lot of out-of-town tourists. Sonny's answer to purists who object to a singing mayor? "I don't know where I'll be in two years when my term ends. So I have to take care of myself." His former wife? "She's doing great; she's making millions of dollars a year. And I'm doing great; I'm making $15,000 a year."



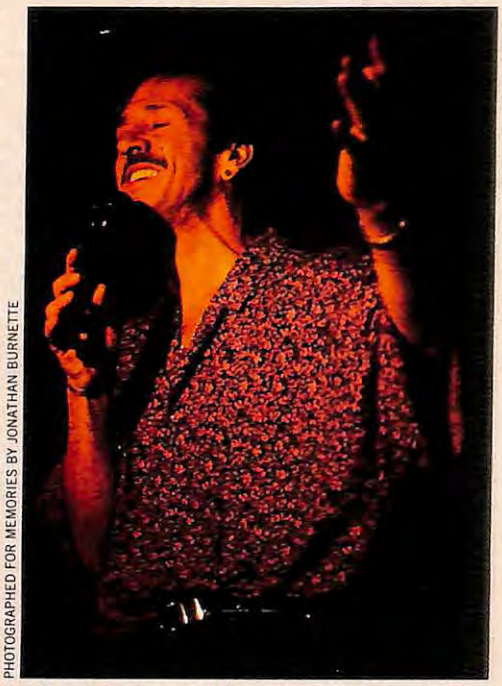
BOB SEBREE/OUTLINE PRESS

His honor in his Palm Springs office.

Looking back over his uneven 30-year career, Sonny says "there isn't a part of my life I would change. I've just followed that yellow brick road, and it's all been fun. The hardest time for me was when Sonny and Cher ended, and I had to define myself again. I kept pursuing show business, but I didn't really know what I was doing. I think I was a guest star in about 42 *Love Boats*."

The turning point came in 1981 when he opened a restaurant in Los Angeles. "Suddenly," he says, "I was just Sonny Bono trying to run a restaurant. I let go of Sonny and Cher, and it was like 20,000 pounds had been lifted off my shoulders." When he tried to open a second restaurant, in Palm Springs, he ran into red tape. It was trying to untangle it that led him to seek the town's highest office. "It wasn't a vendetta," the 55-year-old Bono says, "but the town had resisted change for a long time and I thought I could contribute something. When I came here, I thought I'd semi-retire. This area represents tranquility and peace. And yet I've never been busier in my life."

Bono, who was elected by a three-to-one margin, survived a recall attempt early in his administration. Today he's overseeing the reconstruction of the downtown area, giving it a more upscale look, and he hopes to attract special events such as a bicycle race and a children's festival to increase tourism, the town's only industry. "Bono is a promoter," says a local reporter. "He's an idea man. That's what he did for Cher, that's what he's doing for Palm Springs." Detractors complain that the mayor is a big spender and that many of his concepts are the offerings of high-priced, Beverly Hills consultants whose fees add to the city's financial woes.



PHOTOGRAPHED FOR MEMORIES BY JONATHAN BURNETTE

By night Bono is his club's star attraction.

Will he run again in 1992? "My wife would like me to get out after the four years," Sonny says. "I haven't planned that far ahead. I go on a day-by-day basis. Health and family are what matter most to me. I wish I had discovered that when I was younger."

Winding up his show at Bono, he tells his audience, "Stories *can* have happy endings." Then he looks at Mary and launches into the inevitable—"I Got You Babe."

—S.F.

A. TANNENBAUM/SYGMA

MICHAEL BAYTOFF/BLACK STAR

A. TANNENBAUM/SYGMA

BOB SCOTT/NEAL PETERS COLLECTION (3)

BILL NATION/SYGMA

TRAPPER/SYGMA

Her in-your-face, less-is-best couture keeps Cher on Hollywood's worst-dressed list.

Time,'' filmed aboard the U.S.S. Missouri with a company of sailors as extras, made MTV's Top 20. (It was also banned from airplay before 9 P.M. because of her scanty costume.) In November, Orion Pictures will release *Mermaids* (Cher's first movie since *Moonstruck*), which costars Bob Hoskins and Winona Ryder. ''I think she's one of America's finest actresses,'' Hoskins says. ''As soon as the camera turns, bang, we're cooking. Some people come onto a film set as if it's a playground. Cher comes on to work. She's so quick. She'll pick up something and wrap it up in pure velvet and give it back to you.''

The day after Cher won her Oscar, Sonny won a sweet victory of his own. He was elected mayor of Palm Springs. Suddenly Cher's former straight man was delivering speeches to business leaders, hosting the first Palm Springs International Film Festival and keeping the popular resort town under control during college students' spring break. Sonny calls his election ''a major comeback. It's splashed over into show business . . . . I haven't had this much attention since Sonny and Cher were at their hottest.''

In 1986 Sonny married Mary Whitaker, nearly 27 years his junior. In May 1988 they had a son, Chesare Elan. They are expecting a second child in December.

In 1987 Sonny and Cher appeared together on *Late Night with David Letterman* to perform ''I Got You Babe'' for the first time in 10 years. ''It wasn't just Sonny who was crying,'' Cher said after the appearance. ''We looked up, and most of the audience was just sitting there in tears.'' Skeptics said Cher had engineered the reunion simply to promote her film roles in *Suspect* and *Moonstruck*. But others say there was more to it. Cher admits that Sonny still has a powerful hold on her. ''He is the most interesting person I've ever met,'' she said recently. ''I've never met anyone that even comes close.'' ■

Chastity

Television audiences first came to know the blonde, toussle-headed Chastity Bono when she joined her parents for their ritual weekly singing of ''I Got You Babe'' at the end of their CBS network show. She began to make appearances on the show when she was just 2.

Now 21, ''Chas,'' as she understandably prefers to be known, has her own act, a six-member rock-and-roll group called Bandwagon. It has a California sound she describes as ''kind of late 60's, early 70's music, but with an intellectual twist.''

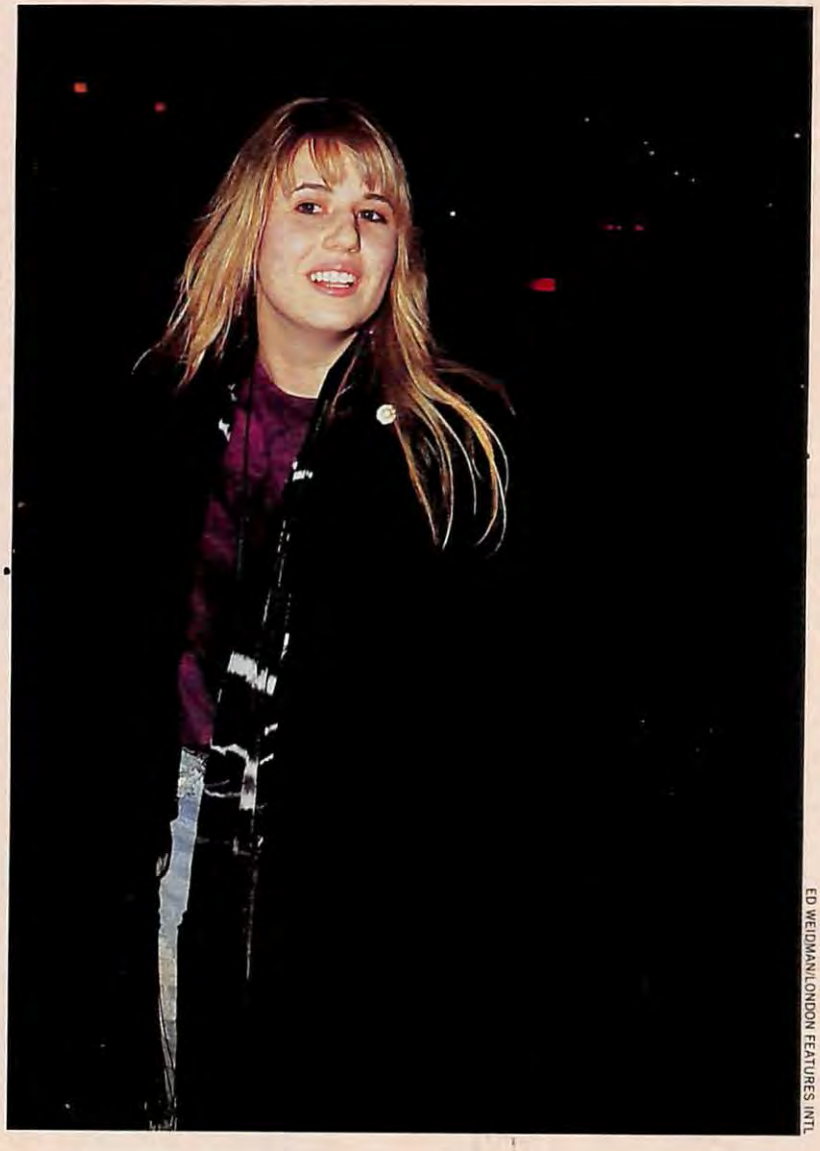
After an initial gig in 1988 backing her father at a benefit in Palm Springs, the band played New York's Bitter End and Cat Club last spring. Chastity sings a mix of ballads and rock songs she has written, as well as cover tunes, in a voice she says sounds like her mother's but has her father's phrasing.

Chastity, who has forgiven her parents for naming her after the second film they made together, was 3 when they split up. She grew up shuttling back and forth between them. At Mom's, she says, ''it's never just a quiet day at home with nobody around.'' Her father's house is much calmer. ''Serenity is one thing he gave me that's really important,'' she told *McCall's* magazine.

After a childhood spent mostly in Los Angeles (''a candy-coated town''), she moved to New York (''more me'') in 1984, where she studied acting at the Strasberg Institute before attending the public High School of the Performing Arts. At 18, she enrolled in the film studies program at New York University.

As befits a shy daughter of a superstar and a singer turned restaurateur turned mayor, she has mixed emotions about the pursuit of fame. ''You learn from it and become a better person,'' she says, ''or you get buried by it.''

—Claire Keller



ED WEIDMAN/LONDON FEATURES INTL

The 21-year-old Chas today: From her father, serenity.

For people who like to smoke...

LIGHTS
Regular
and
Menthol.

BENSON & HEDGES

©Philip Morris Inc. 1990

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

11 mg "tar," 0.8 mg nicotine av. per cigarette, by FTC method.

It flies in the face of convention. And we do mean flies.

The 1991 Sonata GLS V6.

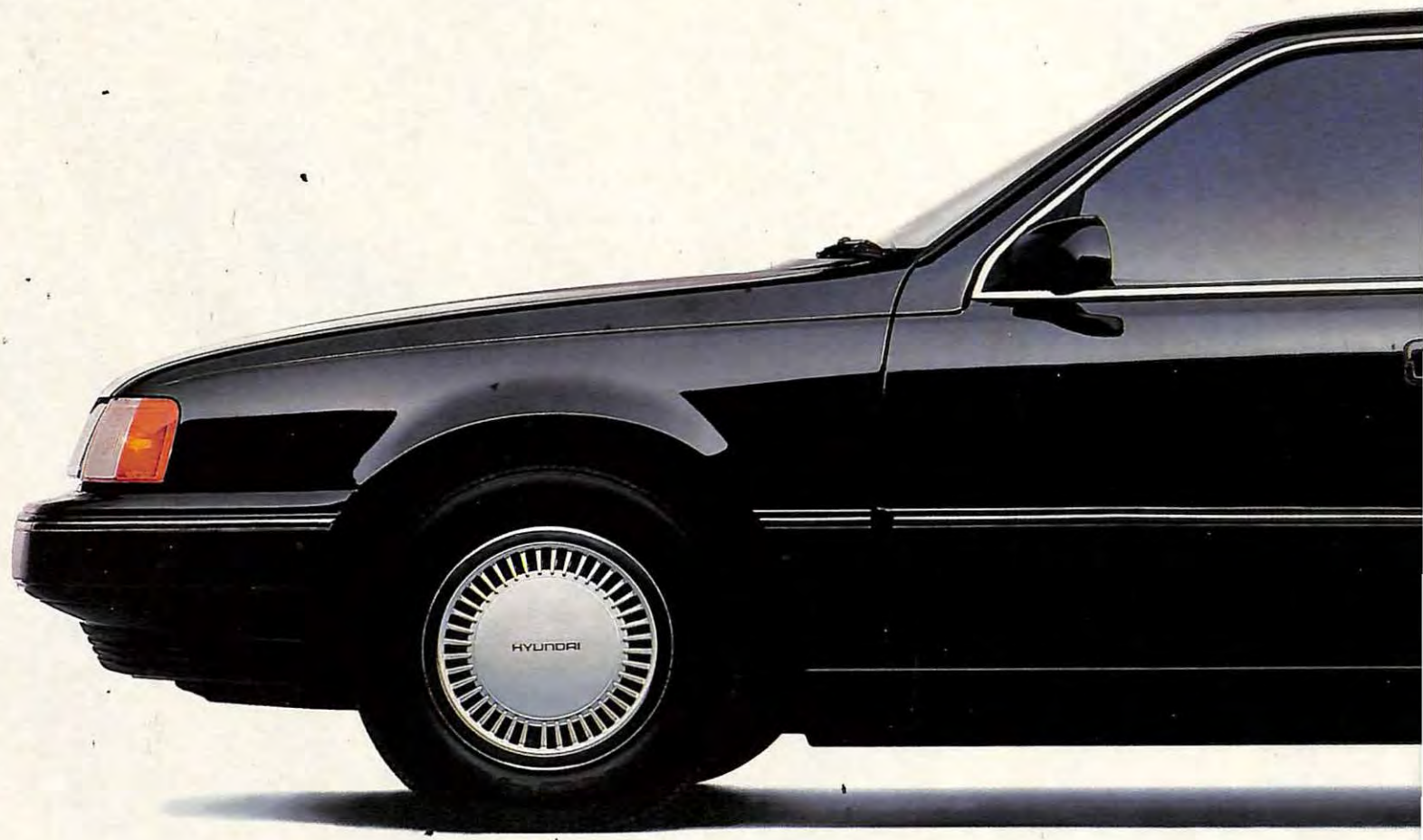
Conventional wisdom tells us all we need to know about most midsize sedans.

You can get five adults into them, but scarcely any performance out of them. Especially when it comes to the essentials like straight-line acceleration, overall handling and braking.

Enter the Sonata GLS V6 from Hyundai. With a fresher, smarter set of standards.

Like the largest V6 engine of any import in its class. A refined 3.0-liter, overhead cam power plant with multi-port electronic fuel-injection.

Plus an electronically controlled 4-speed automatic transmission with overdrive. And fade-



*CAR and DRIVER, 8/90

DO BUCKLE UP. DON'T DRINK AND DRIVE. © 1990 HYUNDAI

resistant, ventilated, power front disc brakes.

The result is a sedan so responsive, zero to sixty, it will outrun a Ford Taurus L, Lexus ES250 or even a BMW 735i. And so well-balanced, seventy to zero, it will stop quicker, too.*

Sonata's road manners are equally impressive. Thanks to independent front suspension, front and rear stabilizer bars and a host of other technical refinements.

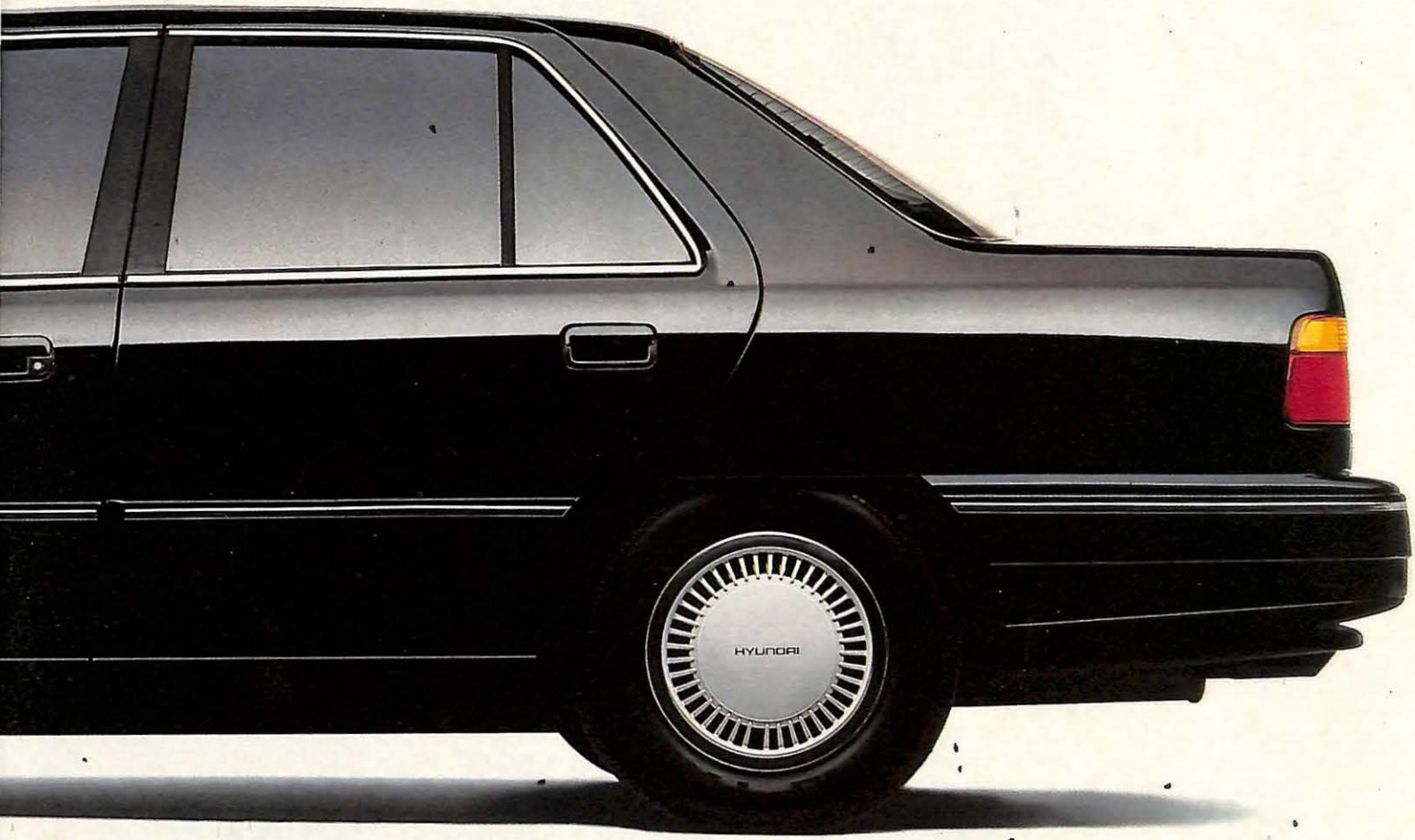
Yet inside, Sonata surrounds you with more passenger room than any car in its class. More than Accord, Camry or Stanza.

And indulges you with its many persuasive powers: Power steering and brakes. Power windows and door locks. Dual power rearview mirrors. Plus a power antenna.

You'll even find air conditioning, cruise control and a high-output AM/FM stereo cassette with 6 speakers. All standard.

Sonata also boasts a pair of owner protection programs: A 36 month/36,000 mile bumper to bumper limited warranty with no deductible. Plus a year's free membership in Hyundai's special 24-hour roadside assistance program.

The Sonata GLS V6 from Hyundai. Welcome to life in the smart lane. HYUNDAI



Hyundai. Yes, Hyundai.

OCTOBER 1970

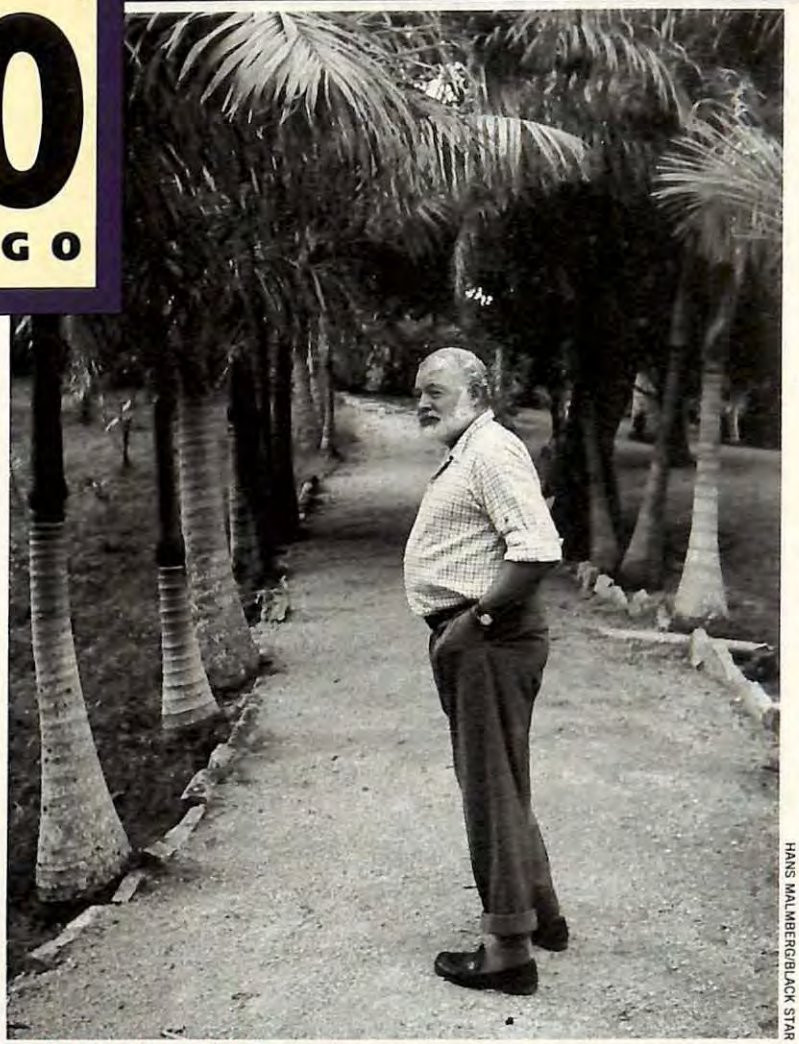
20 YEARS AGO

ANOTHER DRUG DEATH

Oct. 4 Janis Joplin, the raspy-voiced rock singer, has been found dead in Hollywood's Landmark Hotel, less than three weeks after the drug-related death of rock star Jimi Hendrix. The cause of Joplin's death: an accidental overdose of heroin. The Texas-born Joplin, 27, whose heart-wrenching songs include "Piece of My Heart" and "Down on Me," had a history of drug and alcohol abuse and often performed with a bottle of whisky in hand. "Whatever her problems," read her obituary in the *New York Times*, "she dealt in the currency of life, of right-here-and-now-do-it-baby-before-it's-too-late." Joplin's body was discovered by her guitarist, John Cooke.

UPI/BETTMANN NEWSPHOTOS

Update The following February, *Pearl*, an album compiled from Joplin's unfinished recording sessions with her backup band, hit number one on the pop charts, where it stayed for nine weeks.



HANS MALMBERG/BLACK STAR

POSTHUMOUS PAPA

Oct. 4 Nine years after Ernest Hemingway took his life, *Islands in the Stream*, a novel he wrote in the early 50's, has been published by Scribner's. The first novel to be released by the writer's widow, Mary, out of the many works left unpublished during Hemingway's lifetime, the book covers three eras in the life of Thomas Hudson, an American marine painter. (Another part of the manuscript was published separately in 1952 as *The Old Man and the Sea*.) The *New York Times Book Review* calls *Islands* "100-proof Old Ernest, most of it anyway." *Newsweek*, however, calls it "a very bad novel with a few bright moments."

ACTS OF WAR

Oct. 16 Canadian Prime Minister Pierre Trudeau invoked emergency wartime measures today to handle the recent kidnappings of British diplomat James R. Cross and Quebec Labor Minister Pierre Laporte by militants seeking Quebec's independence. They "must be stopped," said Trudeau. "It's only weak-kneed, bleeding-heart liberals who are afraid to take these measures," which include suspending the civil liberties of anyone supporting a terrorist organization.

Update Immediately following Trudeau's announcement, police across Canada raided terrorist hideouts and seized more than 300 suspects, along with weapons and separatist literature. Though most Canadians supported Trudeau's decision, some university students went on strike to protest it. But when the bloodied body of Laporte was discovered in the trunk of an automobile on Oct. 18, debate over the prime minister's actions subsided. Hostage James Cross was released unharmed in December, and police apprehended four suspects in the Laporte murder later that month. All four served prison terms and have since been released. Francis Simard, one of the terrorists, said the group's decision to kill Laporte was "a sincere gesture to show that what we were saying was not just words."

News

Oct. 8 In California and Washington, student radicals are thought to be responsible for explosions that destroy courthouse, National Guard armory and R.O.T.C. building . . . **Oct. 10** Edouard Daladier, former French premier, is dead at 86 . . . Fiji is granted independence after 96 years of British rule . . . **Oct. 11** In New York City, four men break into actress Sophia Loren's hotel room and rob her at gunpoint, stealing jewelry worth $700,000 . . . **Oct. 12** President Nixon announces U.S. will withdraw 40,000 troops from Vietnam before Christmas, leaving force of 344,000 . . . **Oct. 15** Two Lithuanians seeking political asylum hijack Soviet airliner to Turkey, killing one stewardess and injuring the pilots . . . Baltimore Orioles beat Cincinnati Reds in World Series, four games to one . . . **Oct. 16** Ohio grand jury indicts 25 people—none of them National Guardsmen—on charges connected to Kent State shootings . . . **Oct. 19** New York's World Trade

CHARLES MOORE/BLACK STAR

Center, still under construction, becomes world's tallest building at 1,254 feet . . . **Oct. 26** After three-year boxing hiatus, Muhammad Ali TKOs Jerry Quarry in Atlanta.

Entertainment

Books Best sellers include Irwin Shaw's *Rich Man, Poor Man* and Lady Bird Johnson's *A White House Diary* . . . **Music** *I'll Be There* by the Jackson 5 is number one . . . **Movies** Andy Warhol's *Trash* and *Tora! Tora! Tora!* open.

—Delphine Taylor

Lenox.

Shown smaller than actual size (Joseph 7¾")

A Christmas heirloom for your family

© Lenox, Inc. 1990

To celebrate this Christmas and every Christmas to come. *The Holy Family,* the first Nativity sculptures from Lenox.

The inaugural works in The Lenox® Nativity Collection, these superbly detailed imported sculptures will be crafted by hand in bisque-finished bone china in the beautiful style of classic Renaissance art. To enjoy them in your home this Christmas, your order must reach us by October 31, 1990.

© Lenox, Inc. 1990 573584

Please mail by October 31, 1990.

Please enter my reservation for *The Holy Family* sculptures, to be crafted for me in fine bone china.

I need send no money now. I will be billed in eight monthly installments of $17* each.

*Plus $4.25 per set of three sculptures for shipping and handling. Sales tax will be billed if applicable.

Mail to: Lenox Collections
P.O. Box 3020
Langhorne, PA 19093-0620

Name _____
PLEASE PRINT

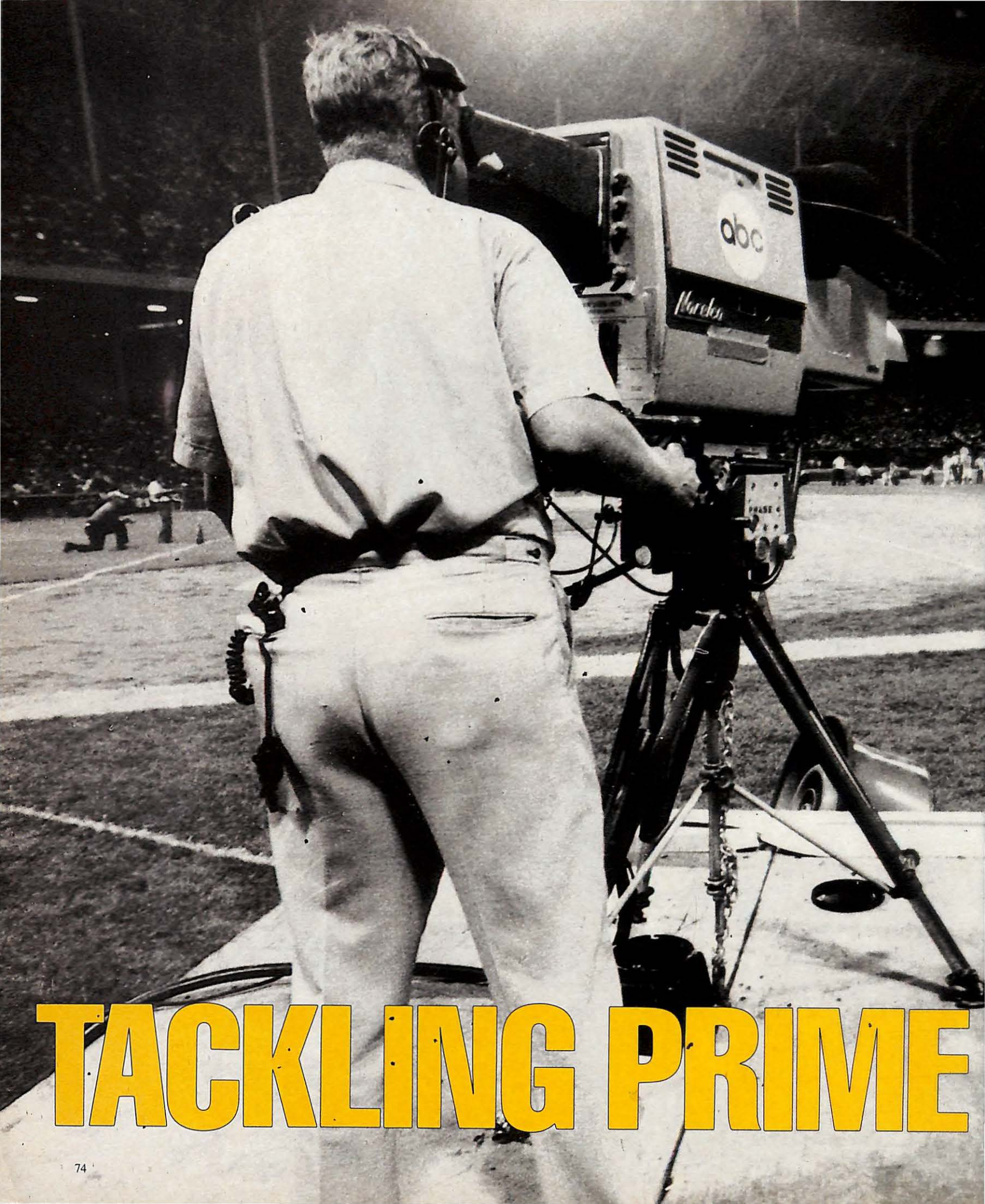
Address _____

City _____ State _____ Zip _____
573584

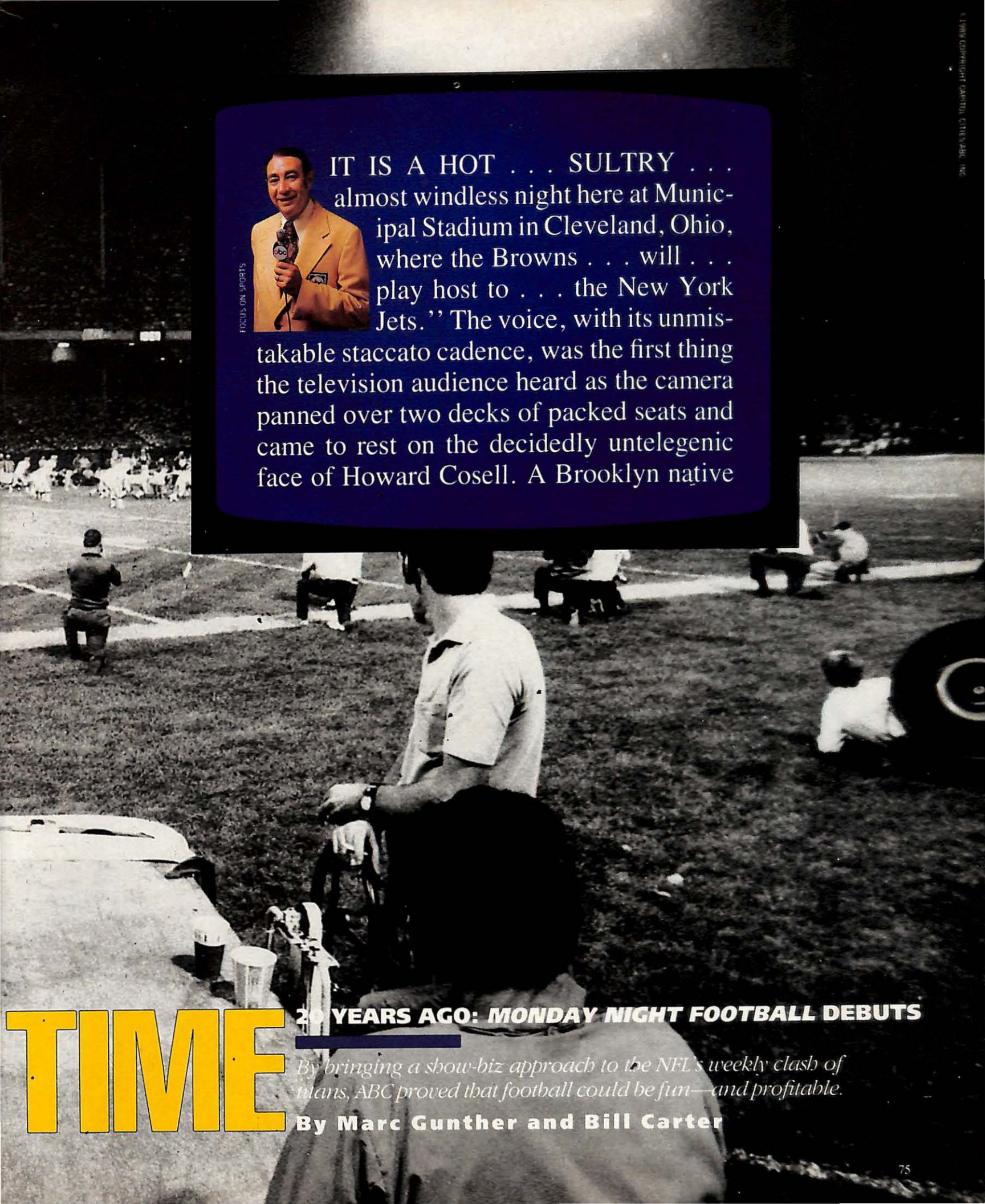
☐ Check here if you prefer to have one charge of $136* applied to your:
☐ MasterCard ☐ VISA ☐ American Express

Acct. No. _____ Exp. _____

Signature _____



TACKLING PRIME



IT IS A HOT . . . SULTRY . . . almost windless night here at Municipal Stadium in Cleveland, Ohio, where the Browns . . . will . . . play host to . . . the New York Jets.'' The voice, with its unmistakable staccato cadence, was the first thing the television audience heard as the camera panned over two decks of packed seats and came to rest on the decidedly untelegenic face of Howard Cosell. A Brooklyn native

FOCUS ON SPORTS

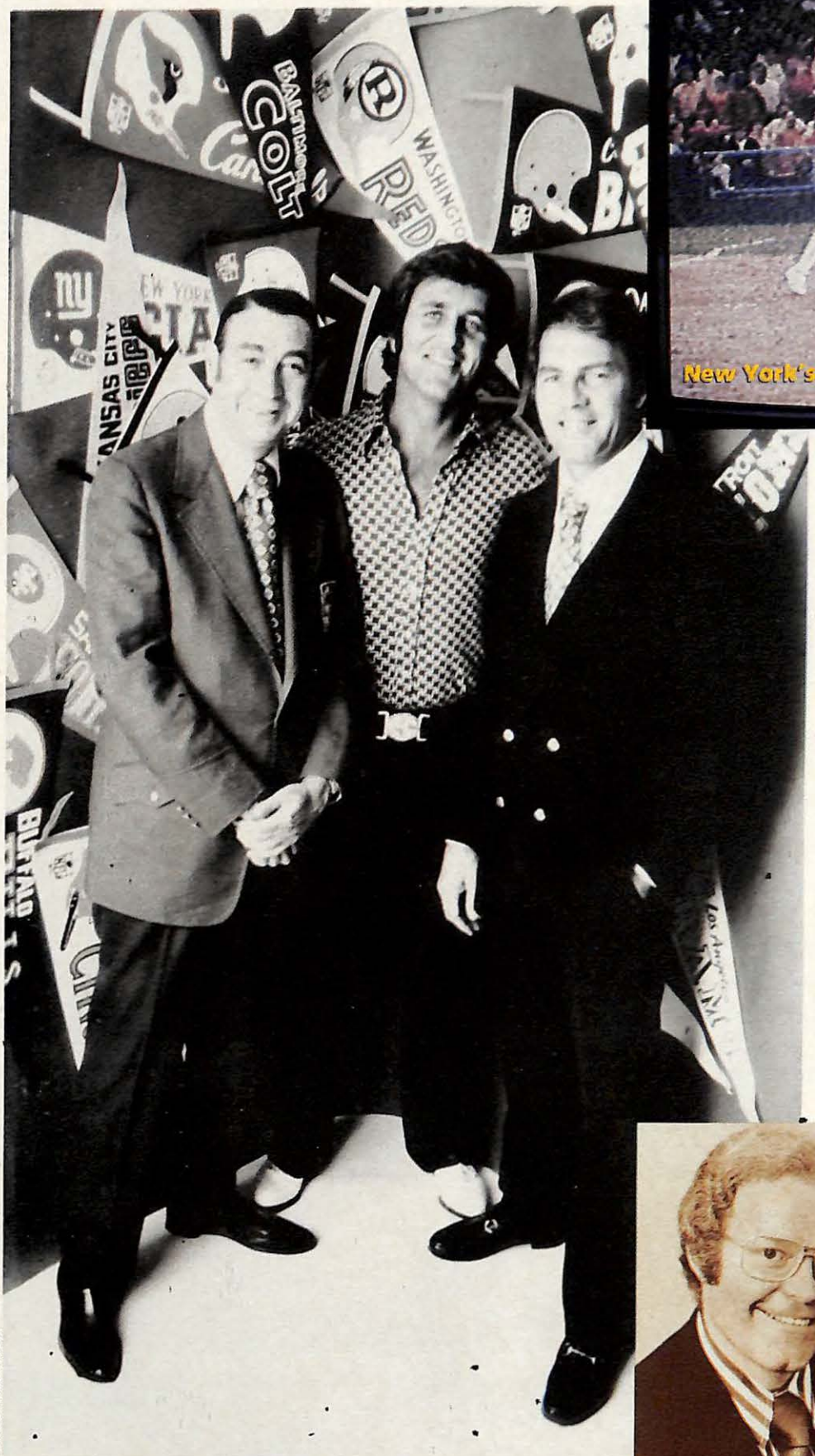
© 1969 COPYRIGHT CAPITOL CITIES/ABC, INC.

TIME

20 YEARS AGO: *MONDAY NIGHT FOOTBALL* DEBUTS

By bringing a show-biz approach to the NFL's weekly clash of titans, ABC proved that football could be fun—and profitable.

By Marc Gunther and Bill Carter



AP/WIDE WORLD PHOTOS

The winning team: Ex-lawyer Cosell, ex-quarterback Meredith, straight man Gifford. Inset: Roone Arledge.

and former lawyer best known as straight man to boxer Muhammad Ali, Cosell stood on the football field, a slicked-back toupee parked atop his head. His maroon blazer clashed with the grass in the background and his hands shook as he held the microphone. Despite his appearance, Cosell was about to become a star. Everything about the scene was—as Cosell might have put it—utterly unexpected, unpredictable and unimaginable . . . until that moment.

At 9 P.M. on Monday, Sept. 21, 1970, some 33 million viewers watched the first broadcast of *Monday Night Football*. A record crowd had turned out to support the Cleveland Browns, the team that hosted football's prime-time debut only because most other NFL franchises, fearing a flop at the gate, had declined.

The show nobody except NFL Commissioner Pete Rozelle wanted, and almost nobody expected to work, became one of the most successful, longest-running shows in television history. (Of prime-time shows currently on the air, only *60 Minutes* has had a longer run.)

NFL PHOTOS

Before the debut of *Monday Night Football*, TV executives were sure that sports belonged on weekend afternoons, when men watched TV, not in prime time, when women presumably controlled the set.

But Roone Arledge, then president of ABC Sports, had confidence in the appeal of the NFL and in his own ability to package sports as entertainment. Arledge transformed the game of football into *Monday Night Football*—a weekly burst of

spontaneous and unpredictable fun.

"There was opposition almost everywhere," recalls Arledge today, "so to have it succeed as well as it did was very gratifying. *Monday Night Football* became a great experience for people who watched. The whole social fabric of the country was changed." That's going a bit far, but by proving that sports events could compete with entertainment programs in prime time, Arledge did help usher in the big-money era in sports broadcasting.

How big? In 1970, the $8.5-million price tag for the broadcast rights to the first 14-game season of *Monday Night Football* seemed impossibly steep: more than $600,000 per game. This fall, the show's 21st season will cost about $12 million—$12 million *per game*, that is. In 1970, color commentator Don Meredith drove a hard bargain to get $30,000 a year. Today's color analyst, Dan Dierdorf, makes almost twice that much every game.

When Rozelle first came up with the idea of a prime-time game as a way of attracting new fans and new money to the league, CBS, with blockbuster programs *Here's Lucy* and *The Carol Burnett Show* on Monday nights, passed without hesitation. NBC's mild interest evaporated when Johnny Carson refused to allow game runovers to delay *The Tonight Show*. Arledge was interested, but ABC brass, thinking women would tune out, were not. Only after Rozelle threatened to sell the games to a fledgling sports network owned by Howard Hughes did ABC, a distant third in the ratings, agree to buy the rights for three years.

Arledge knew how to package the games: Football would be just one element of the show—and not always the most important one. From the start, *Monday Night Football* was show business, a flavorful prime-time stew of drama, comedy and soap opera. "I'm tired of football being treated like a religion," Arledge said at the time. "The games aren't played in Westminster Abbey."

"What I wanted to do was make it entertaining," says Arledge today, "to make it a spectacle that people would watch whether they cared about the particular game or not. I wanted to make it as much of a happening as possible." First, Arledge decided, he would put an unprecedented third announcer in the broadcast booth, all the better to banter. Insisting the trio be provocative and irreverent, he began by casting the outspoken Cosell, who had a thundering personality in addition to the dramatic flair needed to draw a story line out of a sports event. Bombastic and self-important, Cosell would become *Monday Night Football*'s lightning rod, the man viewers both loved and loved to hate.

In contrast, color commentator Meredith, a former Dallas Cowboys quarterback, was the easygoing good ol' boy from Texas who served up one-liners and an occasional insight. He had been called Dandy Don during his playing days, and Cosell immediately rechristened him The Danderoo. The thankless task of doing the actual play-by-play description—and serving as straight man to Cosell and Meredith—fell to Keith Jackson, a college sports announcer who was offered the job after Arledge failed to land his first and second choices, Curt Gowdy and Vin Scully. (Jackson held the seat for one season, just long enough for Arledge to lure his close friend and ex-New York Giants hero Frank Gifford away from CBS.)

The ingredients came together that very first night in Cleveland. Cosell's introduction of Meredith segued into a "lowlight" reel of Meredith sacks, fumbles and botched handoffs. Meredith's aw-shucks reaction was perfect. Cosell came on sour; Meredith was sweet. Black hat, white hat. An act was born.

That same night, when a Cleveland receiver named Fair Hooker pulled down a pass, Meredith asked: "Isn't Fair Hooker a great name?" Remarkably, Cosell said nothing. Meredith plunged ahead. "Fair Hooker," he mused. "I haven't met one yet." To viewers used to hearing NFL games described as clashes of titans, Meredith sounded breathtakingly fresh.

At the same time, ABC brought to prime time some of the techniques it had pioneered on *Wide World of Sports*. Arledge deployed two fully independent production units—each staffed by a producer and a director—and nine cameras on the field, instead of the standard four or five. Field-level cameras delivered intimate close-ups, hand-held cameras caught the reactions of coaches and others on the sidelines, and boom microphones soaked up the grunts of linemen, the crunches of pads and the roar of the crowd. The other networks called it overkill.

. . . but Billy Andrews intercepts, sealing Cleveland's victory.

NFL FILMS, INC. (3)

Late in the fourth quarter of the first game, a pass by New York Jets quarterback Joe Namath was intercepted, crushing his team's hopes of victory. A sideline camera framed a dejected Namath, head bowed, shoulders hunched, hands on hips, standing still, frail and beaten. In the control truck, Arledge saw the image and told director Chet Forte to punch it on the air. "It was a magic moment in sports," Arledge remembers. The Namath shot distilled into one arresting image the human dimension that Arledge had been seeking. It came to be regarded as *Monday Night Football*'s signature shot.

The roar of the crowd was part of the show.

MARC GUNTHER *is the television critic for the* Detroit Free Press. BILL CARTER *writes about television for the* New York Times. *Their book,* Monday Night Mayhem, *was published in 1988.*

After just one game, the show's style was set. Viewers loved it immediately. The ratings were unexpectedly strong. Advertisers supported it, though sportswriters groused that Arledge was turning their beloved game into show business. Of course. That was the point.

Final proof that the show had become more than a sporting event came two months into the 1970 season in Dallas, as the Cowboys, Meredith's former team, were being routed by the St. Louis Cardinals. Cosell told viewers he wished they could see Meredith at that moment. "He's upset, gritting his teeth. It may make a better picture than the game." Before halftime, the crowd began to chant, "We want Meredith. We want Meredith."

When the ratings for the show came in, *Monday Night Football* had won its time period over a Johnny Carson special on NBC. Director Forte boasted that the announcers had "overpowered the game."

Before long, *Monday Night Football* would overpower everything in its path. In 1971, CBS canceled *Mayberry R.F.D.* and moved *The Carol Burnett Show* to Wednesdays for its own protection. Three years later, *Lucy* was canceled. In 1976, to the delight of *Football*'s producers, NBC scheduled the TV premiere of *The Godfather* in prime time on Monday night. "It was the first time we felt like we weren't only in sports television, we were really in *television*," recalls producer Don Ohlmeyer. "Here were people spending millions of dollars on programming trying to knock us off."

Soon restaurants and movie theaters were complaining that business was down on Monday nights. So was crime in big cities. Factories found that absenteeism climbed on Tuesday mornings. In Santa Barbara, Calif., an adman and his friends formed a Church of Monday Night Football, complete with "six commandments and the commandment after." (Among them: "Thou shalt not covet thy neighbor's beer.") At a Miami community college, students enrolled in a course called "Understanding and Appreciating Monday Night Football."

"When we went into cities, it was like a revival tent had come to town," says Ohlmeyer. "Fans would show up at the airport. The mayor would have a lunch. It was a *really* big deal."

ABC fed the *Monday Night* madness. When Ohlmeyer heard that one small-town bowling league had rescheduled bowling night to avoid conflict with *Monday Night Football*, he told reporters that bowling leagues across the nation were rescheduling. Ohlmeyer figured that anyone who "still bowled on Monday nights would feel like: 'Are we chumps?' "

It didn't take long for the impact of *Monday Night Football* to reverberate throughout sports programming. The World Series, for example, which had always meant long lunches and transistor radios on weekday afternoons, changed forever in October 1971, when the Baltimore Orioles and Pittsburgh Pirates played the first night game. Sixty-one million viewers—the biggest audience of the fall TV season—watched on NBC. Since 1985 all weekday World Series games have been played under the lights.

Critics complained that TV was exerting too much influence over sports. Tempted by the promise of more TV money, major league baseball and the NFL expanded their schedules and added playoff games. Colleges began to schedule games in prime time. Rights fees for all sports events escalated dramatically, as did advertising revenues.

The ratings for *Monday Night Football* grew steadily throughout the 1970's, and on some nights, ABC's research showed, women made up more than 40 percent of the audience. The conventional wisdom about sports television and predominantly male audiences had been debunked.

The show brought riches to many, including producers, directors, agents and the three announcers. Nonetheless, Cosell, who had long felt confined by sports, yearned for a grander stage. In 1975, with Arledge's help, he launched a variety show called *Saturday Night Live with Howard Cosell*. It was a short-lived, embarrassing flop.

Cosell increasingly felt like the odd man out of the *Monday Night* triangle. Gifford and Meredith were close friends. In public, Cosell called them Faultless

MONDAY NIGHT MOMENTS

1970 The day after the premiere of *Monday Night Football*, Henry Ford II, chairman of the Ford Motor Co., the principal sponsor of the telecasts, demanded that ABC chairman Leonard Goldenson fire announcer Howard Cosell. Roone Arledge, president of ABC Sports, secured a month-long probation for Cosell. (As ratings began to soar a few weeks later, Ford changed his mind.)

1970 Late in the second quarter of a game in Philadelphia, Cosell suddenly regurgitated onto Don Meredith's cowboy boots. He was laid low by what he called "a virulent virus," or perhaps by a jug of vodka martinis sent to the booth by Eagles owner Leonard Tose. Excused for the rest of the night, Cosell took a cab all the way home to Manhattan.

1973 More and more celebrities made guest appearances in the *Monday Night* booth. Frank Gifford turned around during a game in San Francisco to see Ronald Reagan, then governor of California, with his arm around a long-haired John Lennon, explaining the intricacies of football to the bemused ex-Beatle.

1973 In Buffalo, Cosell announced a game flanked by F.B.I. agents after receiving a bomb threat in the mail. The game went off without major explosions, although Gifford and Meredith hit the floor when a firecracker popped near the control booth. (The man who threatened Cosell was later caught and jailed.)

1976 Houston Oilers running back Earl Campbell rushed for 199 yards and four touchdowns in a seesaw 35-30 victory over the Miami Dolphins. It was labeled by many the most exciting action ever offered on *Monday Night Football*—outside the booth, that is.

1983 Cosell said of Washington Redskins wide receiver Alvin Garrett: "That little monkey gets loose, doesn't he?" The comment led to charges of racism against Cosell, who had long been a defender of black athletes and causes. The criticism deepened Cosell's unhappiness and reinforced his intention to quit.

1985 In a bid to become the first team with an unbeaten season since the Miami Dolphins in 1972, the Chicago Bears were upset by the Dolphins, 38-24, in a wild and exciting game that attracted 39 million viewers—the biggest *Monday Night Football* audience ever.

Frank and Dandy Don or The Danderoo; in private he called Gifford The Mannequin and Meredith The Imbecile.

By 1977, Arledge had turned his attention elsewhere. He remained nominally in charge of ABC Sports and orchestrated big events, including the network's Olympics coverage, but focused mainly on his new responsibilities as president of ABC News, developing such shows as *20/20* and, later, *Nightline*.

The next year, the NFL prime-time TV package was expanded from 14 to 20 games (some games were shifted to Thursday nights). This meant more appearances, more travel and more pressure on Cosell, Meredith and Gifford.

As the seasons rolled on, Cosell's spirits sagged, his insecurities grew and his mood soured to the point where, in the words of one ABC executive, he had "something terrible to say about everybody, every day." After threatening dozens of times to leave the show, he finally quit shortly before the 1984 season.

One year later, Meredith left. "You can get tired of going to the carnival," he said. Meredith later explained he felt trapped in the country-boy image. (He had left ABC in 1974 for a stint as an actor and football announcer at NBC, but had returned to *Monday Night Football* three years later.) Only Gifford stayed on, ever devoted to the show and the NFL.

As the show's innovations became commonplace, *Monday Night Football* gradually lost its magic. ABC's technical breakthroughs began to seem ordinary, and the banter in the booth became strained. Worst of all, the show started losing money. Rising fees had finally outstripped the willingness of advertisers to pay. By the mid-1980's, NBC was running movies that lured women away from the games. CBS had similar success with *Kate & Allie* and *Cagney & Lacey*, shows with a feminist flavor. Ratings in 1984 dropped by more than 20 percent from their peak three years earlier.

© 1989 COPYRIGHT CAPITOL CITIES/ABC, INC.

The franchise today: Gifford (center) with Al Michaels (left) and Dan Dierdorf.

In 1986, ABC was taken over by Capital Cities Communications and Arledge was replaced as head of ABC Sports by Dennis Swanson, a no-nonsense executive. Swanson first prescribed a dose of "basic football" to shift the show's focus back to the action on the field. He even dropped the three-in-a-booth gambit for the 1986 season, pairing Gifford with new play-by-play man Al Michaels. (Along the way, ABC had brought occasional new faces into the *Monday Night* trinity—Fred Williamson and Alex Karras in the mid-1970's, Fran Tarkenton in the late 70's, O. J. Simpson and Joe Namath in the 1980's—but no trio recaptured the sizzle of Cosell-Meredith-Gifford.) For the first time, the success of the show was more dependent on the quality of the games than on the commentary—a turnabout from Arledge's original vision.

Today, Michaels remains popular as the smooth, authoritative play-by-play voice. Dan Dierdorf, the beefy ex-lineman who came aboard in 1987, is an immensely likable presence; he has brought humor and irreverence back to Monday nights. Gifford is the show's mainstay and the last link to its glorious past.

While the show has lost some of its sparkle, *Monday Night Football* remains one of the most valuable properties on television. Although viewers have deserted network entertainment programs in favor of cable television and videocassettes, major network sports events can still be counted on to attract large audiences.

Monday Night Football finished a respectable—and highly profitable—10th in prime-time ratings for the 1989-90 television season. So no one was surprised last March when ABC signed a deal for four more years of *Monday Night Football* at an average of $237.5 million per year—a staggering increase over the $8.5 million paid 20 years ago. Dennis Swanson says the reason ABC declined to bid aggressively for the rights to major league baseball, the NBA or the next Olympics is because it had to save its money for *Monday Night Football*. (Sports prices have escalated dramatically. In 1988, CBS paid $1 billion for four years of major league baseball, and NBC paid more than $400 million for the 1992 Summer Olympics.)

Arledge, dogged by a reputation as a big spender during the go-go days of ABC Sports, smiles at the irony. "It sure has become expensive, hasn't it?" he says.

But the bottom-line guys at Cap Cities really had no choice. As they say on Broadway, the show must go on. ■

AP/WIDE WORLD PHOTOS

Now 70, Cosell appears in public infrequently. Last year he and fellow Friars Club members roasted actor Bruce Willis. Cosell left* Monday Night Football *in 1984.

ADVERTISEMENT

HAGGAR
Apparel

There's a good reason why Haggar is synonymous with slacks. They invented the word.

Slacks. How many times do you use that term and assume it's been around forever? Truth is, it's only been a part of the vernacular a mere 64 years. Just since J.M. Haggar recognized that men needed a different set of pants for their off-work hours—or "slack" time—and set about creating an entirely new category of men's apparel.

"My Dad was probably the first to recognize that men were wearing worn-out suit trousers for leisure activities, or buying second-quality pants in bargain basements or Army-Navy outlets," commented Ed Haggar, son of founder J.M. Haggar and, today, the Chairman of the Board of Haggar Apparel Company.

"There was a need for pants that weren't too formal or dressy. Pants that were fashionable and well-made, yet still affordable enough for the working man."

Coining the word slacks and inventing a whole new category of menswear turned out to be just the first of many innovations that have made Haggar the leading marketer in men's apparel. Haggar was the first to introduce finished-bottom dress slacks that could be worn "off the rack" without time-consuming alterations. They also introduced permanent-press slacks, wash 'n wear suits, and were among the first to introduce double-knit slacks and offer them at popular prices.

Announcing THE BEAUTIFUL NEW HAGGAR LINE FOR FALL '57
MORE MEN WEAR HAGGAR THAN ANY OTHER BRAND
HAGGAR LEADS THEM ALL FOR FALL IN QUALITY – IN STYLING – IN VALUE

"Although product line now includes dress and casual slacks, sports coats, suits and suit separates, everything we make stems from our original leisure-time concept. We've never forgotten who our consumers are, and we work constantly to provide them with clothes that fit the way they live."

Unflinching loyalty to their Middle America market, and an understanding of their tastes and needs are, perhaps, part of the reason why Haggar Apparel Company has watched other manufacturers come and go, while they continue to survive and prosper over more than half a century. Quality, as Ed Haggar will tell you, is another reason.

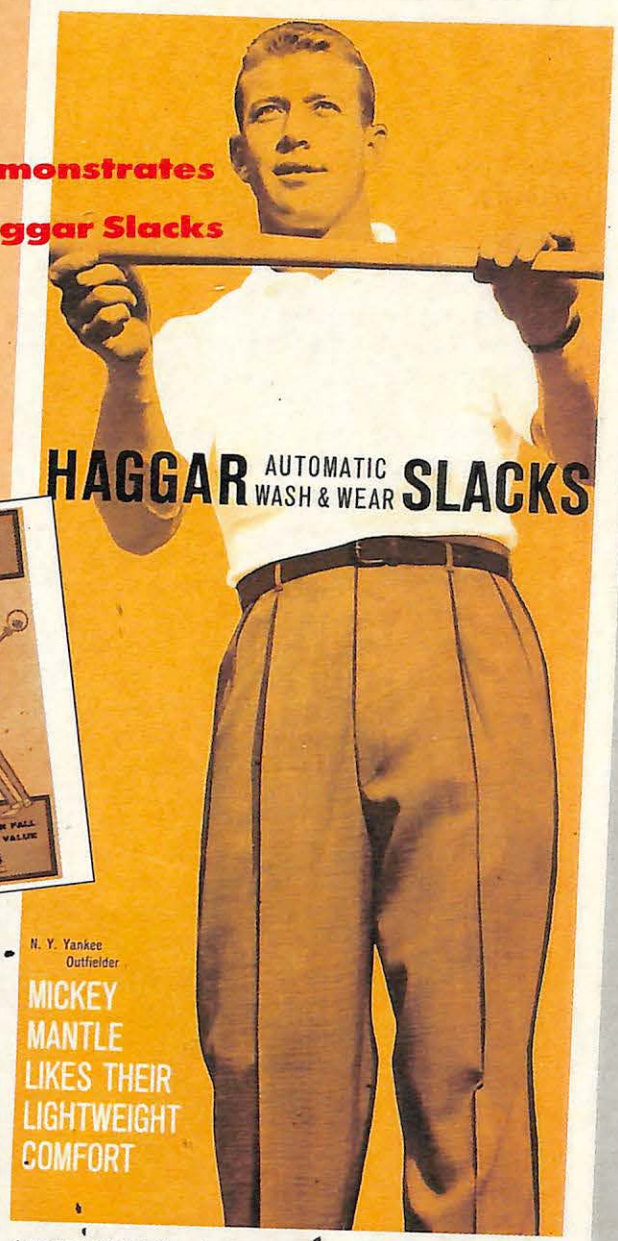
"We've never cut corners on quality. We buy the best fabrics, put them together with fashionable styling and top-notch tailoring, and finish them with quality trimming. That has made Haggar appropriate attire for virtually any occasion.

"We pride ourselves on what we've given to the apparel business. Sure, we've taken a few risks—you can't be satisfied with success. But a good risk now and then, plus honesty and lots of hard work are what America was built on."

J.M. Haggar built his company on that American Dream; and today, Haggar Apparel Company still has a "Feel for America." From the looks of things, America has a pretty good feeling about Haggar, too.

Ed Haggar
Chairman of the Board

Mickey Mantle Demonstrates Perfect Form in Haggar Slacks

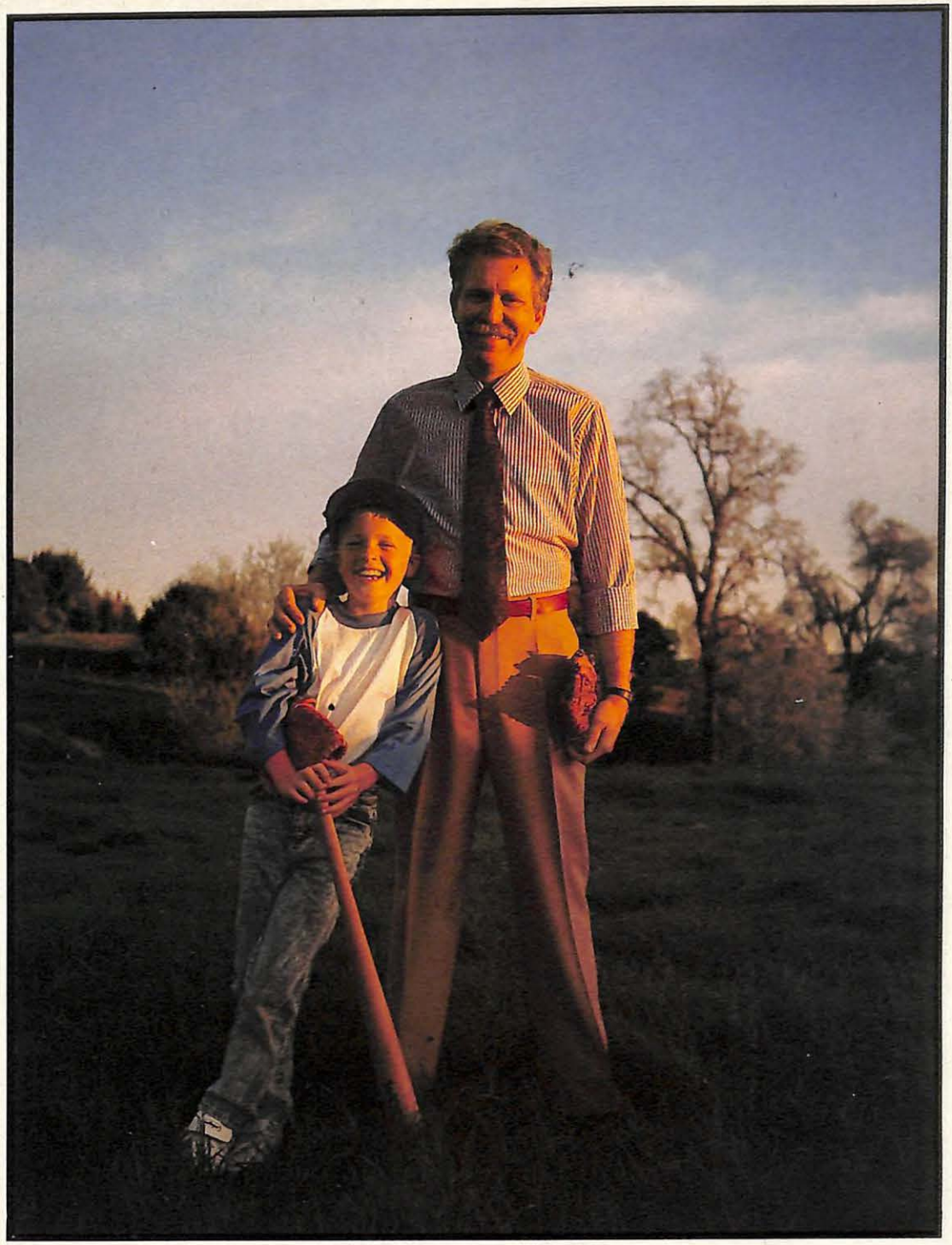


Completely machine-washable . . . machine or drip-dryable! Need little, if any, pressing! The lightest, coolest, best-fitting slacks you can wear! Get Haggar Automatic Wash and Wear Slacks at better stores everywhere.

Illustrated: Haggar "Fliteweight" Slacks. Dacron and Worsted, $9.95. Other Haggar Slacks $6.95-$20.00.

HAGGAR Slacks

MORE MEN WEAR HAGGAR SLACKS THAN ANY OTHER BRAND • HAGGAR COMPANY • DALLAS



A game of catch on a warm summer evening.

Spending time together, just the two of you. A pat on the back.

These are the things that last. The things that feel good.

And once you find them, you want to hold on to them forever.

Haggar has a feel for the way you live. Maybe that's why more men take comfort in Haggar than any other brand of slacks.

HAGGAR

A FEEL FOR AMERICA

To find out how Haggar can fit you, call 1-800-4-HAGGAR.

Source: MRCA © 1990 Haggar Apparel Company

Nobody has the Carlton combination.

1.
Lowest tar.
Lowest nicotine.

2.
The right taste.

1 mg. tar
0.1 mg. nic.

U.S. Gov't. Test Method confirms of all king soft packs:

Carlton is lowest.

King Soft Pack and Menthol: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

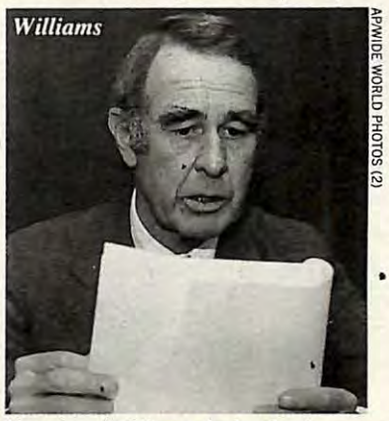
© The American Tobacco Co. 1990.

OCTOBER 1980
10 YEARS AGO

STUNG!

Oct. 2 The House of Representatives today expelled Michael J. Myers (D–Pa.) by a vote of 376 to 30. The expulsion, the first in the House since 1861, stemmed from Myers's Aug. 31 conviction on bribery and conspiracy charges in connection with the F.B.I.'s ABSCAM (short for Arab-scam) probe. The massive sting operation, in which phony Arab sheiks pretending to seek legislative favors secretly videotaped meetings with agreeable Congressmen, was perceived by some to be entrapment.

Update The ABSCAM investigation, one of the largest undercover probes into political corruption in U.S. history, implicated 20 people, including six House members and Sen. Harrison A. Williams (D–N.J.). Prosecutors insisted the defendants had initiated the contacts, and jurors agreed; all six Representatives were convicted of either bribery or conspiracy.



AP/WIDE WORLD PHOTOS (2)

Senator Williams (who had received shares in a titanium mine for arranging permanent U.S. residence for one of the "sheiks") was convicted of nine counts of bribery and conspiracy. He resigned from the Senate, the first member to do so for misconduct in 50 years.

GAMMA LIAISON

ANTI-SEMITIC TERROR

Oct. 3 A bomb exploded outside a synagogue in Paris today, killing four and seriously wounding 12 others. The blast, which overturned cars, damaged buildings and shattered windows for blocks, occurred just minutes before the end of evening Sabbath services. It appears to have been timed to coincide with the departure of the temple's 400 worshipers. The incident is the most violent in a recent wave of anti-Semitism in France.

FINALLY PHILLY

Oct. 21 The Philadelphia Phillies today won the World Series for the first time in the team's 98-year history, defeating the Kansas City Royals four games to two. Phillies third baseman Mike Schmidt earned Series MVP honors, hitting .381 with two home runs and seven RBI's. The Phillies—who emerged as the ultimate come-from-behind team in a dramatic National League playoff series against the Houston Astros—staged key late-inning rallies to win World Series games 1, 2 and 5. Perhaps the most memorable play came in the ninth inning of game 6, when, with bases loaded, Philadelphia catcher Bob Boone let a foul pop-up drop from his glove. First baseman Pete Rose, who had raced over to back up the play, reached down and caught the ball at knee level for the out. Reliever Tug McGraw then struck out Willie Wilson for the last out, setting off pandemonium. Many attribute the Phillies' performance to first-year manager Dallas Green, who brought a no-nonsense approach to the talented but heretofore undisciplined ball club.

Beginnings and Endings

Oct. 9 Princess Caroline of Monaco is granted divorce from Philippe Junot, her husband of two years, ending rumors that the 23-year old princess would seek Vatican annulment from the French playboy . . . **Oct. 13** Cuban government announces pardon and release of 33 American citizens serving time in Cuban jails. Last month Cuba closed Mariel Harbor, ending five-month boatlift that brought some 125,000 refugees to U.S. Some speculate that Castro, who has called Republican candidate Ronald Reagan a "threat to peace," is attempting to bolster President Carter's re-election campaign . . . **Oct. 21** Mikhail Gorbachev, 49, is elected to full membership in Soviet Politburo, making him youngest voting member of Communist Party's decision-making body. . . . **Oct. 27** Opera diva Beverly Sills gives final stage performance, singing role of Rosalinda in *Die Fledermaus* at Lincoln Center.

Better Late

Actors' strike delays start of 1980-81 season for many TV programs. New entries include *Magnum, P.I., Hill Street Blues, Bosom Buddies* and *Too Close for Comfort.*

Chart Toppers

Film *Ordinary People* with Mary Tyler Moore

PHOTOFEST

and Timothy Hutton . . . **Song** Queen's "Another One Bites the Dust" . . . **Fiction** Stephen King's *Firestarter* . . . **Non-fiction** *Free to Choose* by Milton and Rose Friedman.

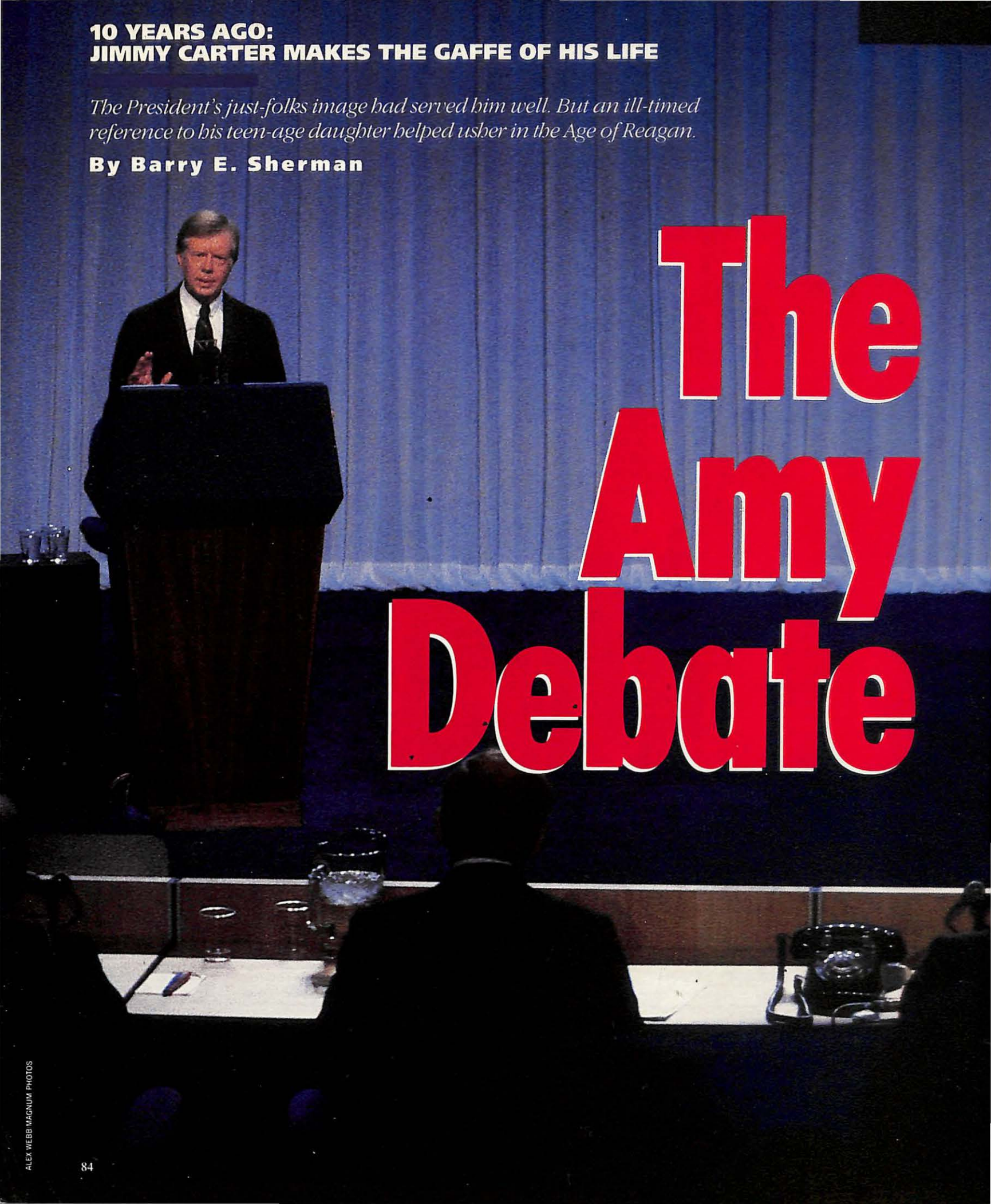
—Anne E. Drake

10 YEARS AGO:
JIMMY CARTER MAKES THE GAFFE OF HIS LIFE

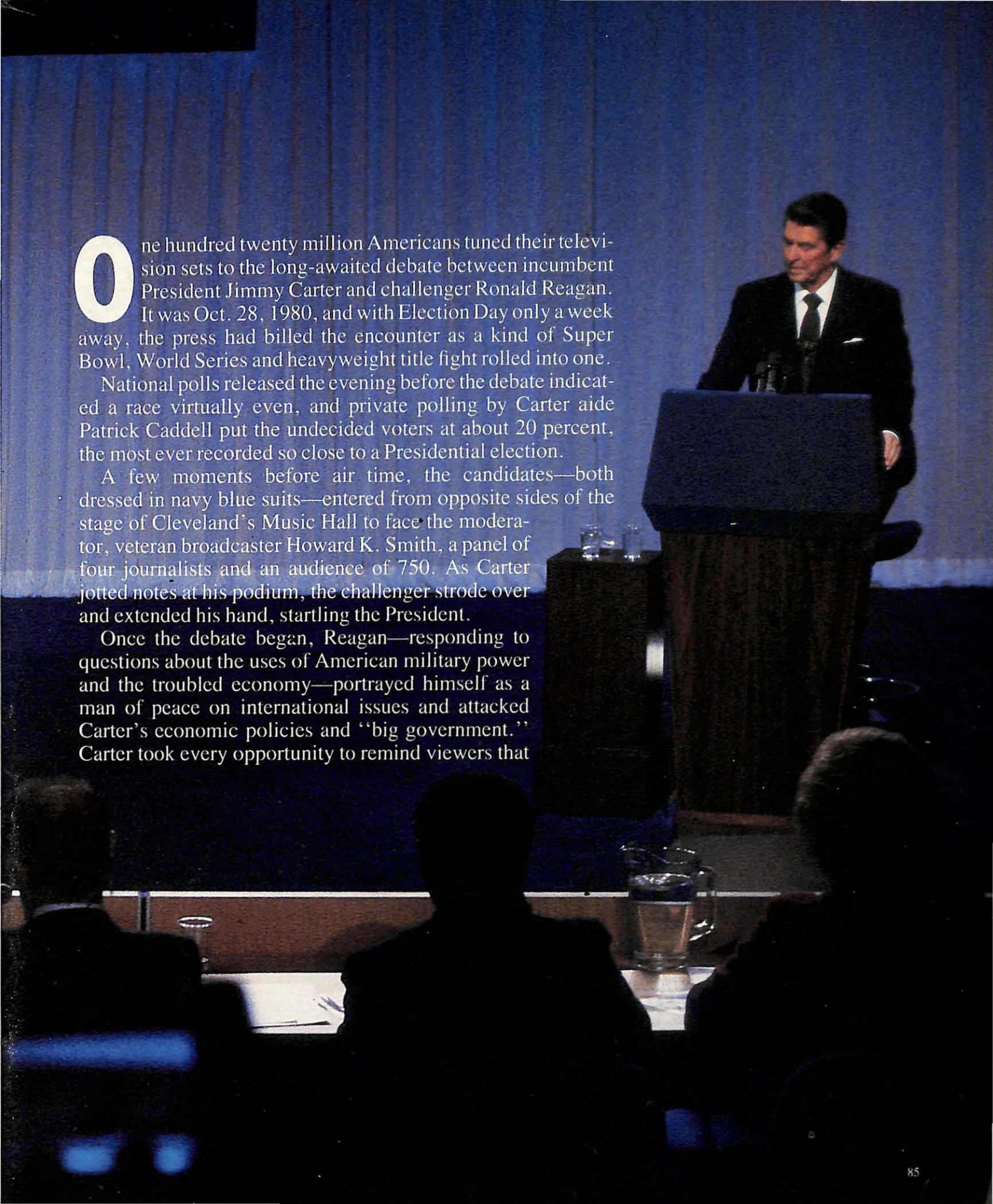
The Amy Debate

The President's just-folks image had served him well. But an ill-timed reference to his teen-age daughter helped usher in the Age of Reagan.

By Barry E. Sherman



ALEX WEBB MAGNUM PHOTOS



One hundred twenty million Americans tuned their television sets to the long-awaited debate between incumbent President Jimmy Carter and challenger Ronald Reagan. It was Oct. 28, 1980, and with Election Day only a week away, the press had billed the encounter as a kind of Super Bowl, World Series and heavyweight title fight rolled into one.

National polls released the evening before the debate indicated a race virtually even, and private polling by Carter aide Patrick Caddell put the undecided voters at about 20 percent, the most ever recorded so close to a Presidential election.

A few moments before air time, the candidates—both dressed in navy blue suits—entered from opposite sides of the stage of Cleveland's Music Hall to face the moderator, veteran broadcaster Howard K. Smith, a panel of four journalists and an audience of 750. As Carter jotted notes at his podium, the challenger strode over and extended his hand, startling the President.

Once the debate began, Reagan—responding to questions about the uses of American military power and the troubled economy—portrayed himself as a man of peace on international issues and attacked Carter's economic policies and "big government." Carter took every opportunity to remind viewers that

COURTESY OF THE JIMMY CARTER LIBRARY

Daughter and father, 1977: The relationship was strong, but was Amy his National Security Adviser?

he was the President and depicted Reagan as out of the mainstream on international issues.

Addressing the problems of the inner cities, Reagan said: "When I was young . . . this country didn't even know it had a racial problem." Carter scored points with his answer: "Those who suffered from discrimination because of race or sex certainly knew."

Carter turned a question from ABC's Barbara Walters about terrorism into an attack on Reagan's nonproliferation position. Reagan, said Carter, had commented that the spread of nuclear weapons was none of the U.S.'s business. When Reagan denied ever making such a statement, Carter went on the offensive. He characterized Reagan's ideas as "disturbing" five times, "dangerous" four times and "belligerent" once for good measure.

Then the President dropped a bomb . . . on himself.

"I had a discussion with my daughter Amy the other day before I came here," Carter said, "to ask me what the most important issue was. She said she thought nuclear weaponry and the control of nuclear arms."

A faint snicker spread through the Music Hall. In a nearby room, Gerald Rafshoon, Carter's media director, was watching the proceedings on television with the rest of the campaign staff. He clapped his hand to his head and exclaimed: "Oh, my God. Not that."

Both candidates seemed to know it was a serious error. From that moment on, their composures and attitudes altered. Reagan visibly relaxed. He smiled more—mostly at wife Nancy, in the audience. The President grew rigid, pinched, and stared straight ahead or at Reagan.

Later, responding to criticism of his Medicare position, Reagan chided Carter like a wise but loving uncle: "There you go again." Carter had no retort. In a telling slip in his closing remarks, the President thanked "the people of Cleveland and Ohio for being such hospitable hosts during these last few hours of my life."

Reagan asked a concluding question with convincing sincerity: "Are you better off than you were four years ago?"

As the audience filed out of the hall, Carter's reference to his 13-year-old daughter was at once taken up by newscasters, reporters and, especially, Republican politicians. "I think Jimmy Carter made a very interesting revelation," said Republican Senator John Tower in post-debate analysis on CBS, "and that is that Amy is now his National Security Adviser."

"I think Amy won," Barbara Walters said on ABC. "And I'm going home to my child, who's the same age as Amy, and if she doesn't tell me that nuclear proliferation is the major concern on her mind, she's going to hear it from her mother."

The next day, Amy jokes ran rampant. In Fort Worth, when Reagan declared that Carter had acted "as if someone else were in charge of the country the last four years," his audience responded with chants of "Amy! Amy!" When a crowd in Milwaukee did the same, Reagan commented: "I know he touched our hearts, all of us, the other night. I remember when Patty and Ron were little tiny kids, we used to talk about nuclear power."

Amy even made her way into the CBS telecast of the St. Louis Cardinals–Dallas Cowboys football game the Sunday before the election. When Roger Staubach was asked how the Cowboys could stop the Cardinal offense, the commentator and ex-quarterback—who himself happened to have a daughter named Amy—answered, "I talked to my daughter, Amy, this morning about it, and she said the number-one problem was the bomb."

BARRY E. SHERMAN, *a journalist and screenwriter, teaches film at Adelphi University.*

Nothing Jimmy Carter said during the entire campaign would be quoted as often as the Amy line. How had the blunder come about?

A week before the debate, pollster Caddell had written perceptively to Carter insiders: "Because this unique debate takes place in an election populated by two unpopular candidates, and marked with great volatility, one cannot discount the possibility that it will actually serve to convert . . . particularly with soft, undecided and minor candidate voters."

"Reagan was at that point considered by many people a risk to be President," explains Caddell, who now runs a Los Angeles public-opinion polling service.

When Jimmy Carter arrived at Camp David on Friday, Oct. 24, to relax and to prepare for the debate, he was tired and tense from a heavy campaign schedule.

"He was not psychologically into the whole notion of practicing," says Stuart Eizenstat, former Carter domestic-affairs adviser and currently a lawyer in Washington. "He had a great deal of confidence in his own ability and his own knowledge, and I think he felt that all this debate preparation was artificial and irrelevant."

Nevertheless, at 3 P.M., the President, wearing a plaid shirt; red, white and blue Topsiders, and slacks a little too short, arrived at Camp David's Hickory Lodge to begin the run-through. A TV camera and tape recorder were on hand to document the rehearsal. Carter took his position behind the podium on the left, as he would in the debate. Sam Popkin, a Harvard political science professor and Caddell associate, stood on the right.

The bulky Popkin did not look anything like Reagan. A man of medium height with a round face and an intense manner, he had collected Reagan's speeches back to the 1960's and had Reagan's responses to all the major issues stapled onto yellow pads. "Ronald Reagan didn't have a million paragraphs," says Popkin, who now teaches at the University of California at San Diego. "He didn't have a thousand paragraphs. He had probably 50 or 60 paragraphs. And once you had those, you had Ronald Reagan."

Carter was not happy to be there. "Let's put a time limit on this," he said. Press secretary Jody Powell, acting as a reporter, put the first question, on the economy, to "Governor Reagan." Popkin/Reagan spoke about "the sound of the American productive machine" and the failures of Carter's policies. "Is time up?" an impatient Carter interrupted.

The President responded to a question on inflation with a rambling answer that began by blaming OPEC for price increases and ended with an attack on Reagan's record as governor of California. In his rebuttal, an emphatic Popkin/Reagan ripped into Carter: "The symbol of this Administration is a finger pointed by the President at someone else."

Two bright marks appeared on Carter's cheeks. His nostrils flared, and an icy, hurt look appeared in his eyes. A palpable tension, and utter silence, filled the room. At that moment, Popkin says, he wondered if the Marine guard was going to take him outside and break his knees.

Carter gave an irritated, lackluster reply. "Why don't we stop?" he said when he finished, but his staff pressed on for another half hour. Finally, Rafshoon suggested a halt. Carter plopped himself into a stuffed chair, hooked a leg over one arm, stuck out an elbow and propped his chin on it. The group reviewed the tape.

Clearly Popkin had rattled the President. There was much criticism during the playback. Campaign manager Hamilton Jordan told Carter he had spoken too abstractly. "You've got to make this so it connects with people," he said. Powell, perhaps sensing the President's discomfort, found things to praise. "Listen," Carter snapped, "you're confusing me by telling me what I do right. Don't waste my time. Just tell me what I'm doing wrong."

Carter and Popkin returned to the podiums and went through more questions and more tape reviews. At one point, Carter said to Popkin, "You're very good." That got everybody's attention. Later, Jordan told Popkin, "He never tells any of us that we're good." It was dark by the time they finished. No one questioned the need for more rehearsal.

The following Monday, on the campaign trail in West Virginia and Kentucky, Carter continued to practice, and each time he improved. When the campaign arrived in Cleveland that night, the staff felt more confident. Every major national poll—even those that had Carter trailing—showed him gaining.

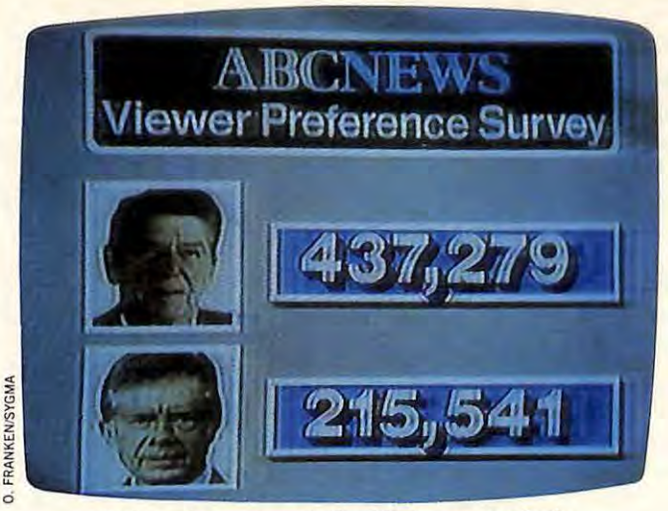
"Sunday night before the debate," recalls Caddell, "the national polls were coming in and I was getting the results. It was clear to me that this whole thing was moving our way in a big way, that the undecideds were really moving. Our favorability had finally gone positive for the first time in the campaign. It was unbelievable." And with the momentum at last in Carter's favor, Caddell remembers finally allowing himself to anticipate victory: "It looked to me like we were headed for a fairly comfortable—not a landslide but a comfortable—win."

Neither Caddell nor any other Carter

WHITE HOUSE PHOTO

Carter and political science professor Sam Popkin in final rehearsal: "You're very good."

staffer knew that a copy of their debate briefing book, which fewer than a dozen people were authorized to see, had found its way to Reagan aides, who were using it in their preparations for the debate. The briefing book contained not only Carter's positions but his strategy in the punch-counterpunch structure of the debate. How it got to the Republican camp has never come to light, but Jody Powell believes its disclosure may have cost Carter a second term. "It would have to give a tremendous sense of self-confidence to Reagan going in [to the debate]," he says.



O. FRANKEN/SYGMA

A phone-in response to the debate was prophetic.

Governor Reagan had spent Sunday at his rented retreat in Virginia, rehearsing for the debate, with Michigan Congressman David Stockman playing the role of Jimmy Carter. Reagan heard briefings from his staff and watched videotapes of Carter's news conferences, interviews and his 1976 debate with President Gerald R. Ford. On Monday, he conferred with Ford over lunch. Tuesday morning, the Reagans flew to Cleveland.

Carter had gotten up at 6:30 that morning and jogged three miles in a cold drizzle before going back to the hotel for a final run-through. Popkin was as unrelenting as ever, but Carter held his own, looking Popkin in the eye and giving short, sharp answers. At one point, Popkin/Reagan referred to "my adviser, former Secretary of State Henry Kissinger, who, I remind you, received the Nobel Peace Prize for his efforts on behalf of world peace." Carter struggled to keep from laughing, then gave in to it. "That's great," he said, still smiling. "You might also add [it was] a prize, by the way, that seems to have escaped the incumbent President."

The talk turned to fine-tuning. Someone said that Carter's comments on nuclear proliferation were too vague. Caddell suggested that Carter use the analogy of a train stretching from coast to coast, every boxcar full of TNT, an image he had evoked in several town meetings. "That's the kind of vivid thing to make it personal for people," Caddell said.

"Maybe I should bring in Amy," Carter responded, referring to an actual conversation he had had with his daughter. "Maybe I should say how Amy asked me what was the most important issue."

The suggestion was greeted with a chorus of nays. "This is a debate," said one aide. "You don't bring your daughter into a debate." "See the kind of respect I get?" cracked Carter.

Just then the telephone rang and Carter answered it. A secretary had put through a call without clearing it. The caller, whose identity remains secret, informed Carter that the *New York Times* had reported that the Administration was still considering selling spare parts for F-15 jet fighters to Saudi Arabia, in contradiction to Carter's public promise, made only the week before, not to. Jewish leaders were concerned. Carter went pale.

Clearly the call spooked him. By the time he hung up the phone his sunny, relaxed mood had been replaced by storm clouds. The meeting was over. Carter withdrew to reassure Jewish leaders like New York City Mayor Ed Koch and other politicians that the story was not true. (As President a few months later, Reagan sold the parts to the Saudis.) Caddell remembers the President "was very, very irritable after that phone call, very distracted and very tight the whole day." Stuart Eizenstat was furious; he wanted to strangle the secretary who had put the call through.

It's tempting to speculate that the telephone call dislodged the staff warnings to Carter not to mention his daughter during the debate. Indeed, in videotapes of that event, Carter can be seen to hesitate in midsentence, just prior to uttering the Amy line, as if remembering the admonitions too late, then plunging ahead.

Then again, Carter may simply have decided to use it *against* staff advice. After all, the conversation with Amy *had* taken place, and he cared deeply about the subject. Says Eizenstat today: "It is not unlike the President just to decide, 'Dammit, this is what I want to say and I'm going to say it.' He doesn't forget many things." It is also possible that Carter, frustrated by Reagan's state of preparedness, simply threw caution to the wind.

In any case, to many Americans, the reference to Amy trivialized both Carter and his Presidency. "It sounded like Carter was running a mom-and-pop Presidency," says Rafshoon, who today is a movie and television producer in Washington. "Here he was, the President, and the one thing we had going for us was the incumbency, and he was talking about his kid. In retrospect, what he said made sense. Peace *was* the biggest issue. But it was just too cute, and cute doesn't make it in debates."

Polls taken in the days following the debate showed Reagan gaining ground. Carter aides publicly claimed the gain was temporary, a post-debate "bump-up," and predicted an incumbent-party surge in the last two days of the campaign. But in private, some were worried.

On Sunday morning, two days before the election, the Iranian parliament announced conditions for release of the 52 American hostages it had held for what would be a full year on Election Day. No one on either side knew how this last-minute development would affect the election outcome. The answer came quickly: By reminding the nation of the hostage crisis and Carter's inability to resolve it, the Iranians apparently accelerated the shift to Reagan. Caddell's survey on Sunday showed a five-point drop in Carter's support, and Monday's survey showed a loss of five more points.

Did the Iranian announcement cause Carter's defeat, or did it only turn a loss—resulting from the debate—into a rout? "The debate had allowed Reagan to be a credible alternative to the President," says Caddell. "Without the debate, there's a good chance that we would have won the election. I don't believe that Reagan would have gotten enough credibility with the voters he needed, who thought he was a risk, to be able to win, even with the hostage thing breaking his way."

"Absent the debate," agrees Powell, "if you just look at the poll numbers going into it, you would have very likely had a reasonably close election at worst."

As things turned out, Ronald Reagan carried 44 states and won by an eight-million-vote plurality. The Carters, with Amy, returned to Plains, Ga. The Age of Reagan had begun. ■

You just arrived at the party.
And the only person you know is the caterer.

Introducing Degree™
The Body-Heat Activated Anti-Perspirant
Whenever your body heat rises, Degree turns on extra protection.

In solid, roll-on, aerosol.

© 1990 Helene Curtis, Inc.

WHERE ARE THEY NOW?

Teen Dreams

By Bill Cometti

PHOTOFEST

1960

Bobby Vee's career took off the night after his idol, Buddy Holly, died in a plane crash. Vee was among the fans with tickets to see Holly, Ritchie Valens and the Big Bopper in Moorhead, Minn., on Feb. 2, 1959, a performance they never gave. When the show's organizers scrambled for local replacement acts, Vee's band, the Shadows, was one they came up with. "That show would have been canceled today," says Vee, "but back then it was, 'The show must go on.' "

The Shadows consisted of Vee and three friends from high school. "These superstars were lost and here I was, 15 years old, standing on the stage with my knees knocking," the singer recalls. But an agent spotted Vee and offered him a contract. A string of hits followed: "Devil or Angel" (1960), "Rubber Ball" (1960), "Take Good Care of My Baby" (1961) and "The Night Has a Thousand Eyes" (1963).

Though the coming of the Beatles-led British invasion in 1964 marked the end of many American teen-idol careers, Vee kept recording. "I've been very fortunate," he says. "I've always been able to work as much as I wanted to." He recorded 13 top-100 singles between 1965 and 1972, the year he began touring on the oldies circuit.

Today, at 47, Vee is at work on two albums, one culled from a British tour, the other of Christian songs. He lives near Minneapolis with his wife of 26 years, Karen. They have a daughter and three sons, ages 17 to 24.

Annette Funicello was the most popular Mouseketeer on TV's *Mickey Mouse Club*, at times receiving more fan mail than Mickey himself. After the Clubhouse closed, Funicello splashed onto the big screen as a love-smitten beach bunny in *Beach Party* (1963), *How to Stuff a Wild Bikini* (1965) and several other films, all co-starring Frankie Avalon. "I'm amazed how much fan mail comes in from the new generation of kids seeing *The Mickey Mouse Club* and reruns of the beach pictures on the tube," she said recently. "A lot of kids think I'm still 12 years old." On-screen, Annette always wore a modest one-piece suit. "I was teased all the time about being the only girl in those movies without a navel," she once said.

She was the TV spokesperson for Skippy peanut butter from 1977 to 1985, and in 1987 she donned her one-piece suit again for *Back to the Beach*, for which she and Avalon were executive producers. Today Funicello, 48, and her husband, Glen Holt, live on their horse-breeding ranch in Imperial Valley, Calif. She has three children by a previous marriage.

GLOBE PHOTOS

1964

JANETTE BECKMAN/OUTLINE PRESS

Frankie Avalon, Fabian and Bobby Rydell, heartthrobs of the late 50's and early 60's, grew up within two blocks of one another in South Philadelphia. Before they were out of their teens the trio had more in common than the old neighborhood: a slew of hit records and movie roles. They recently went on tour together, billed as the Golden Boys of Bandstand.

DICK MILLER/GLOBE PHOTOS

1959

JAMES SMEAL HONTAS/ELLA LTD

Frankie Avalon made girls swoon with such hits as "Dede Dinah" (1958), "Venus" (1959) and "Why" (1959). His recording success led to roles in six teen beach movies made in the mid-1960's with Annette Funicello.

When the hit records stopped, Avalon concentrated on his acting, appearing in movies like *The Jet Set* (1967), *Horror House* (1969) and *The Take* (1974). In the 1978 movie *Grease*, Avalon had a cameo role as a singing guardian angel. In 1987 he and Funicello parodied their old beach movies in *Back to the Beach*. "I've always had this gut instinct that there's still a tremendous audience for us," Avalon said at the time. "And I don't just mean adults. Kids like Frankie and Annette too. They like what we stand for. We've always been about romance."

In 1976 Avalon enjoyed a surprise top-40 hit with his disco remake of "Venus." Today, at 50, he lives in Hidden Hills, Calif., with his wife, Kay. They have eight children, four boys and four girls. During the Golden Boys of Bandstand tour (with Fabian and Bobby Rydell), Avalon was surprised by how many middle-aged women would rush the stage. "It was the same women who had the pictures of us on their walls," he said. "We looked at each other and said, 'This is ridiculous.' "

Fabian Forte was only 14 when, in 1957, he was discovered by Bob Marcucci, the man who also launched Frankie Avalon's career. "He didn't choose me because of the way I sing," Fabian once said, alluding to his good looks. But he was philosophical about that. "It was a chance to amount to something. I figured I could learn to be a decent singer."

Two years of lessons and several unsuccessful releases later, Fabian, his last name jettisoned on the advice of his manager, hit it big with three smash singles, "Hound Dog Man," "Tiger" and "Turn Me Loose," all released in 1959. He also was cast in several films, including *North to Alaska* (1960) with John Wayne and *High Time* (1960) with Bing Crosby.

In 1961, at 18, Fabian bought out his contract and retired from the music business. "I wasn't prepared for anything. It was like a dream world," he later told the *Los Angeles Times*. "When it's fast and furious like that you don't tend to treat it as reality . . . . I had no control over anything." Fabian continued his acting career, however, with roles in *The Longest Day* (1962), *Ten Little Indians* (1964) and *Thunder Alley*

GLOBE PHOTOS

1960

SMART COOKIES.

NUTRITIONAL INFORMATION	
No Cholesterol	0g
Low Saturated Fat	1.0g
Low Sodium	120mg
Analysis based on 2 Fig Newtons.®	

Remember the delicious taste of Fig Newtons? Isn't it great to know a cookie that tastes so good has so many good things going for it. Which makes folks who eat Fig Newtons pretty smart cookies too.

A cookie is just a cookie, but Newtons are fruit and cake.

© NABISCO 1990 NABISCO BRANDS

(1967). In 1973, his career flagging, he posed nude for *Playgirl* magazine. By then he was singing again, and he has played oldies venues on and off ever since.

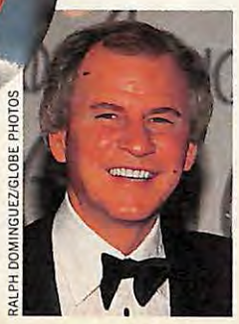
At 47, Fabian lives in Sherman Oaks, Calif., with his second wife. He has two children from his first marriage. "Some people still write me off—'Oh he's just one of those teen-idol types; what has he done lately?' " he says. "It doesn't bother me that much now. The people who know me know what I've done. I'm a survivor."

Just before **Bobby Rydell** recorded his breakthrough single, "Kissin' Time," in 1959, he remembers seeing Frankie Avalon and Fabian perform. "The kids in the audience were screaming, just crying," he recalls. "And I was wondering if this was ever going to happen to me." Not long after, Rydell was getting more than 5,000 fan letters a week and scoring a series of hits: "Wild One" (1960), "Swingin' School" (1960) and "The Cha-Cha-Cha" (1962). He also landed a major role in the film *Bye Bye Birdie* opposite Ann-Margret. "I did a lot of things when I was 17, 18 years old," he says. "There are kids from my neighborhood who have never been to Florida, or Atlantic City. And at 17 I had traveled all over the world. That makes you grow up quick."

When teen tastes turned to the Beatles and other British pop stars, Rydell faded from view. Today, at 48, he is happy to have had his moment. "It was a great era, it was a lot of fun," he says. Rydell still lives in his old South Philadelphia neighborhood, with his wife and two children, and he still performs locally. He is working on a jazz album with a big-band sound. If it doesn't sell? "I'll just sit at home and listen to it," he says.

BILL KOBRIN/GLOBE PHOTOS

1960



RALPH DOMINGUEZ/GLOBE PHOTOS

1969

GLOBE PHOTOS. INSET: JAMES SMEAL/RON GALELLA LTD.

Although singer **Bobby Sherman** was a featured performer on the mid-60's music variety show *Shindig*, his records weren't selling. Disappointed, Sherman took a nonsinging role in the 1968 TV sitcom *Here Come the Brides*. When his record company suggested he cut a new record, he agreed only reluctantly. But "Little Woman" (1969) became a big hit. "If anyone was dumbfounded it was me," Sherman says today. Other hit singles followed, including "Easy Come, Easy Go" and "Julie, Do Ya Love Me," both released in 1970.

With sales of 20 million records, he soon became a staple on teen fan-magazine covers. He also became a role model. "The bulk of my audience was from 5 to 16. All they wanted me to do was to sing and be a nice guy. They were impressionable, and I was sensitive to that."

After *Brides*, Sherman starred in the short-lived series *Getting Together* (1971). Later he went behind the scenes to direct TV commercials and produce TV movies, including 1974's *The Day the Earth Stood Still*. He also began writing TV show themes.

Today Sherman, 45 and divorced, spends several hours a week as a volunteer for Emergency Medical Services near his home in Encino, Calif., where he lives with his two children, Christopher, 17, and Tyler, 16.

Despite being told early in her career that she sounded like a thousand other singers, **Connie Francis** sold more than 90 million records from 1958 to 1963. Her first hit, appropriately, was "Who's Sorry Now?" Her career peaked when she starred in and sang the title track of the 1960 teen classic, *Where the Boys Are,* the film credited—and blamed—for the annual spring migration of college students to Fort Lauderdale, Fla. "That was my *Gone With the Wind*," Francis says. "All my films after that went downhill all the way. I used to have a scrapbook of all the bad reviews of my movies—which were *all* the reviews."

As her film career soured, Francis focused on singing and built an international following. In the 1970's, though, she was buffeted by a series of personal setbacks, including a much publicized rape in 1974 and a lawsuit against the hotel chain where the attack occurred. In 1977 plastic surgery on her nose affected her voice and made singing painful. She was in and out of mental institutions. Following four operations to restore her voice and several years of therapy, Francis launched a comeback in 1981 and has been performing ever since. "I lost my identity, I lost faith in myself," she says. "It was only through the help of my fans and friends, and the fact that my son needed a whole, healthy mother, that I was able to pull through."

Now 51, Francis is writing a screenplay about her life. "There's so much to tell," she says. She has also written, and hopes to eventually star in, a sequel to *Where the Boys Are* called *Where the Men Are* (Answer: Dallas). Divorced four times, Francis lives in Miami with her adopted son, Joey.

PHOTOFEST

1958

Barry Williams, who played eldest son Greg Brady on *The Brady Bunch* from 1969 to 1974, returned earlier this year to television's updated series *The Bradys*. "I loved doing *The Brady Bunch*," he says. "That's why I wanted to do it again." Although the new series was more realistic than the old, Williams maintains that it was still escapism. "*The Brady Bunch* never pretended to be the way any family is," he says. "Basically, it was the way that we would like to think families could be. It was a nice image, a fantasy."

SHOOTING STAR

1970

RALPH DOMINGUEZ/GLOBE PHOTOS

In 1971, with *The Brady Bunch* at its peak, Williams was getting more than 6,000 fan letters a week. "I was 17, an age well received by teen-age fans," he says. "When Christopher Knight [who played middle brother Peter Brady] got to be that age, he got the lion's share of the mail." Williams insists the job was never glamorous. "Life on a series is filming, eating, sleeping and working again. What was going on in the rest of the country didn't really penetrate to me until I finished the series."

In addition to his TV work, Williams, 36, has acted in regional theater. His stage credits include *West Side Story* and *Wait Until Dark*. On Broadway he has appeared in *Pippin* and *Romance/Romance*. He has also guest-starred on the TV shows *Win, Lose or Draw* and *Murder, She Wrote*. A bachelor, he lives in New York City. ■

OWN 8 MOVIES
FOR LESS THAN THE PRICE OF ONE

(Plus shipping and handling with membership)

RAIN MAN ♦	250348	BULL DURHAM ♦	253960	PARENTHOOD ♦	453850	TEQUILA SUNRISE ♦	656396	IN COUNTRY	857828
WHO FRAMED ROGER RABBIT ♦	550944	FABULOUS BAKER BOYS	558628	DANGEROUS LIAISONS ♦	454692	DISORDERLIES	661332	*batteries not included	861736
LETHAL WEAPON II ♦	553876	THE WAR OF THE ROSES ♦	457568	ENEMY MINE ♦	455544	GOOD MORNING, VIETNAM ♦	661742	THE GREAT ESCAPE	863526
HONEY, I SHRUNK THE KIDS ♦	554814	TANGO & CASH ♦	857008	ALIEN	461564	COCKTAIL ♦	665162	NATIONAL LAMPOON'S ANIMAL HOUSE	864626
DEAD POETS SOCIETY ♦	655048	BUTCH CASSIDY AND THE SUNDANCE KID	255028	PILLOW TALK	464776	JANE FONDA'S WORKOUT CHALLENGE	667506	ALIEN NATION	867532
BATMAN ♦	752696	SEA OF LOVE	255902	PEGGY SUE GOT MARRIED	467272	BEETLEJUICE ♦	750674	ADVENTURES IN BABYSITTING ♦	950008
BACK TO THE FUTURE II ♦	855388	SHOCKER	257822	THE WIZARD OF OZ (50TH ANNIVERSARY LIMITED EDITION) ♦ ††	550808	SAY ANYTHING	752198	COCOON: THE RETURN	950338
BEACHES ♦	150796	E.T. THE EXTRA-TERRESTRIAL® ♦	263746	THE LAND BEFORE TIME ♦	551258	WHEN HARRY MET SALLY... ♦	752986	BILL & TED'S EXCELLENT ADVENTURE ♦	951196
THE DEER HUNTER ★	151270	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	264114	THE LAST EMPEROR ♦	551964	MOULIN ROUGE	753580	BIG ♦	951622
K-9 ♦	152780	EXCALIBUR	264130	THE UNSINKABLE MOLLY BROWN	551972	THE MANCHURIAN CANDIDATE	362454	PHAR LAP	951864
THREE FUGITIVES ♦	152890	THE FLY II ♦	350888	HER ALIBI	552196	MADAMA BUTTERFLY	556268	BRINGING UP BABY	952906
NEW YORK STORIES ♦	153518	THE MAN WHO WOULD BE KING	352900	ANNE OF GREEN GABLES ♦ ★	552894	ZULU	556870	THE DEAD POOL ♦	953558
AN AMERICAN TAIL ♦	153542	DIE HARD ♦	353198	ROLLING STONE PRESENTS 20 YEARS OF ROCK 'N ROLL	553296	MISSISSIPPI BURNING ♦	557368	WILLY WONKA AND THE CHOCOLATE FACTORY	956206
HALLOWEEN V	154810	TURNER & HOOCH	353528	THE ACCIDENTAL TOURIST ♦	554718	AN AFFAIR TO REMEMBER	754728	DAD	956294
LEAN ON ME ♦	156190	GORILLAS IN THE MIST	354394	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS	554942	FIELD OF DREAMS ♦	755186	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	956866
TO KILL A MOCKINGBIRD	157130	EIGHT MEN OUT ♦	354804	OUT OF AFRICA ♦	561356	CRIMES AND MISDEMEANORS ♦	756910	NATIONAL LAMPOON'S CHRISTMAS VACATION	957138
DIRTY ROTTEN SCOUNDRELS ♦	157348	MAC AND ME ♦	354820	THREE MEN AND A BABY ♦	564254	AMADEUS ♦	850810	JESUS CHRIST SUPERSTAR	957716
TIN MEN	162364	LA BOHEME	356258	BROADCAST NEWS	651908	WORKING GIRL ♦	851090	SPARTACUS	962476
FROM RUSSIA WITH LOVE	363474	THE COUCH TRIP ♦	357784	AROUND THE WORLD IN 80 DAYS ♦ ★	653434	FLETCH LIVES ♦	851228	PROJECT X	966124
WEST SIDE STORY	363546	THE RISE AND FALL OF THE THIRD REICH	363072	DIRTY HARRY	653756	SCARFACE ★	852512	STAR WARS ♦	650472
LETHAL WEAPON ♦	164066	MOONSTRUCK ♦	363466	MIDNIGHT RUN	653956	GUNGA DIN	852954	THE DREAM TEAM	651886
DOCTOR ZHIVAGO ♦ ★	650390	SHAKEDOWN	364646	SESAME STREET PRESENTS: FOLLOW THAT BIRD ♦	654220	TWINS	854288	SEVEN BRIDES FOR SEVEN BROTHERS	962556
JANE FONDA'S WORKOUT: LOW IMPACT AEROBIC ♦	165262	SUPERMAN IV: THE QUEST FOR PEACE	366130	THE QUIET MAN	654710	COOL HAND LUKE	854800	VICTOR/VICTORIA	963576
FIDDLER ON THE ROOF ♦	166514	CHILD'S PLAY ♦	367054	THE ABYSS ♦	655304	AN INNOCENT MAN	855082	BODY HEAT ♦	964266
NUTS ♦	167374	BEAUTY AND THE BEAST (TV SERIES—VOL. 1)	450292			AIDA	856238	ON GOLDEN POND	964362
MY FAVORITE YEAR	167776	GREAT BALLS OF FIRE! ♦	452950			THE BURBS	856398	RETURN TO SNOWY RIVER ♦	964434
ROBOCOP ♦	250862	DO THE RIGHT THING ♦	453512			NEXT OF KIN	856952	CASABLANCA	965204
ABOVE THE LAW ♦	251866	PINK CADILLAC ♦	453520			MY LEFT FOOT	857338		
BACK TO THE FUTURE ♦	252724								
ROAD HOUSE ♦	252886								
UNCLE BUCK ♦	253510								
THE POSEIDON ADVENTURE	253584								

★ Double Cassette. †† Purchase of this cassette from Time-Life Home Video does not qualify for any rebate currently being offered by MGM/UA Home Video. ♦ Closed-captioned for the hearing impaired.

© 1990 Time-Life Home Video, Inc. All rights reserved.

TAKE ANY 6 MOVIES FOR 49¢ EACH PLUS TWO MORE FOR UP TO 88% OFF.

THE BEST PRICING OF ANY MAJOR VIDEO CLUB. At Time-Life, we want to make owning movies more affordable than ever. So we save you money 5 ways.

1. Save when you join. Pick any 6 movies for 49¢ each plus $1.50 each shipping and handling. If you take a 7th, and even an 8th now, you'll save up to 88% *and* have less to buy later. That's 8 movies for less than the price of one—a great way to begin.

2. Save with prices below $30 on two-thirds of all videos offered in the Club. With prices like these, you can build an extensive video library at home.

3. Get discounts on all new releases that list for $59.95 and up—get at least 10%, often 20%, even up to 50% off.

4. Get immediate reductions when studios lower their prices. When they go to $29.95 and $19.95, so do we—no lag.

5. Keep on saving with our Club Bonus Plan. Fulfill your Club enrollment agreement and enjoy our "buy one, get one at half-price" Bonus Plan.

WE MAKE OWNING MOVIES AFFORDABLE. AND EASY. About once a month, up to 15 times a year, you'll receive our Club Catalog, highlighting the Video Main Selection and over 500 alternates. If you wish, the Video Main Selection will be sent to you automatically. If you prefer an alternate selection or none at all, fill in the response card always provided and mail it by the date specified. You'll always have 10 days to decide. Should you ever receive a video without having had 10 days, you may return it at our expense.

The videos you order will be billed at regular Club prices—currently $19.95 to $79.95 plus shipping and handling. Once you fulfill your enrollment agreement of purchasing 6 videos in three years, you will become eligible for our Club Bonus Plan.

10-DAY RISK-FREE TRIAL. We'll send complete details of the Club's operation with your introductory shipment. If you're not completely satisfied, return everything within 10 days for a full refund and no further obligation.

For fastest service, call toll-free, 24 hours a day, 7 days a week:

1-800-527-3080

Please have title numbers and credit card information ready.

TIME LIFE HOME VIDEO

The best way to buy movies

TIME-LIFE HOME VIDEO CLUB, P.O. Box 8520, Harrisburg, PA 17105-8520

☐ **YES,** please enroll me in the Time-Life Home Video Club under the terms outlined in this advertisement. I agree to buy 6 movies at regular Club prices in the next three years. All videos available in **VHS** format.

Send me these 6 movies for 49¢ each plus $1.50 each shipping and handling. (Total: $11.94)

#	#
#	#
#	#

Send me my first Club Selection now for $9.95 plus $1.50 shipping and handling. That's $11.45, which I'm adding to my $11.94 payment above. (Total: $23.39.) I need buy only 5 movies (instead of 6) in the next three years. #

Also send my second Club Selection now for an additional $9.95 plus $1.50 shipping and handling. (Total $34.84.) I then need buy only 4 movies (instead of 6) in the next three years. #

Payment options: ☐ My check/money order for $ _____ is enclosed. **0-01**
(Applicable sales tax added later to all orders in NY, PA and CA.)
☐ Charge my introductory tapes and future Club purchases to: **0-03**
☐ VISA ☐ MasterCard ☐ American Express

Card No. _____ Exp. Date _____

Signature _____

Name (Please print) _____

Address _____ Apt. _____

City _____ State _____ Zip _____

Phone Number (_____) _____

NOTE: Time-Life Home Video Club reserves the right to reject any application or cancel any membership. Offer limited to U.S. (excluding Alaska).

9/90
V107-10-1

Donald Roberts has gone from greenhorn to grandfather since coming to America via Ellis Island in 1925. Two million people each year will visit the new museum opening there.

SCRAPBOOK

Ellis Island Echoes

By Eileen Garred

AS A BOY IN WALES IN the early 1920's, Donald Roberts rarely had enough to eat, and there were sores on his skin from malnutrition. Still, his mother sometimes slipped him a few pennies to see his idol, Tom Mix, the diamond-studded cowboy, on the silver screen. So when Donald learned that Tom Mix's horse, Tony, was also traveling to America on the U.S.S. Aquitania in May 1925, he was thrilled. If Tony was going there, reasoned the 12-year-old, America must be a wonderful place.

One of 17 million who fled hunger, persecution and wars for America between 1892 and 1954, Roberts arrived at Ellis Island with his parents, a brother and two sisters. Only the poorest immigrants, those who had traveled steerage-class, were processed for entry on the "Isle of Tears." (First- and second-class passengers received a cursory exam on shipboard, and disembarked directly onto the Battery at the southern tip of Manhattan.)

After a brief medical spot-check, interpreters asked immigrants 19 questions, including "Are you an anarchist?" and "Do you have a job?" The latter was actually an attempt to weed out contract laborers. Although most new arrivals got through in a few hours, about 20 percent were held for more complete medical examination or further questioning. Two percent were sent back to their homelands.

Steamships from passenger lines including Cunard, Astro-American and Red Star dropped anchor in New York harbor, giving those on board a fine view of the Statue of Liberty. Small ferries then brought the immigrants to a slip carved out of the 27-acre landfill island named for its original owner, Samuel Ellis, a merchant who ran a pub for fishermen on the island before it was sold to the Federal government. In 1890, Congress appropriated funds to build the first Federal immigration station there.

During the peak immigration years, from 1892 to 1924, an average of 5,000 people per day (11,747 on a single day in 1907) walked under a canopy to the Main Registry Building, where they were tested

PHOTOGRAPHED FOR MEMORIES BY ABE FRAJNDLICH

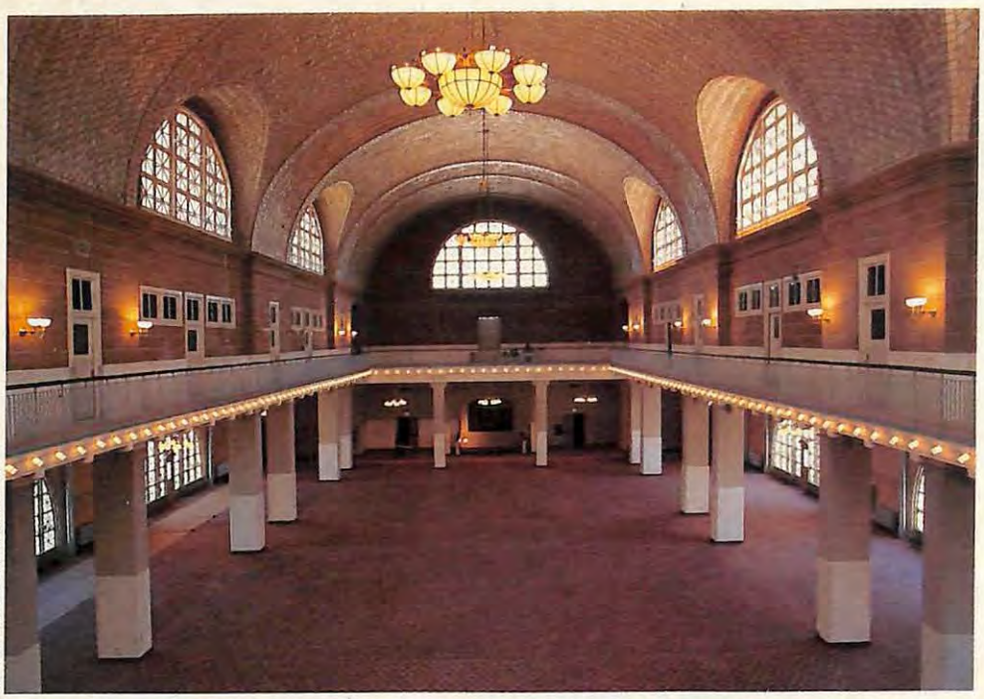
and sorted for admission to this country. Nearly half of all living Americans are descended from these Italians, Poles, Scandinavians, British, Germans, Irish and Eastern Europeans.

When the Ellis Island Immigration Museum opens on Sept. 10 after a six-year, $156 million renovation, visitors will be able to retrace their forefathers' first steps in America. Abandoned by the Federal government in 1954, the imposing red brick and limestone Beaux-Arts facility has been restored with funds raised largely through private donations. In addition to 100,000 square feet of exhibition space, the museum will house two theaters, a library and an oral history studio. For a donation of $100, any American can have an immigrant ancestor's name added to the 198,000 names already inscribed on the American Immigrant Wall of Honor.

This monument to America's welcoming spirit was actually a place of fear and apprehension, sometimes mixed with exhilaration. "It is a lair of deepest emotions, where hope has died and flour-

COURTESY OF DONALD ROBERTS (2)

During their two-week voyage, Roberts and his younger brother (rear center, near rail) got to climb onto the horse of cowboy film hero Tom Mix.



ANDREW HOLBROOKE/BLACK STAR

Today silence fills the renovated Great Hall. Despite the fact that the property was abandoned in 1954, only 17 of the 28,000 ceiling tiles needed to be replaced.

ished,'' wrote novelist Mark Helprin. ''It is like a sinking ship just offshore, watched by those who have landed; a court of the world; a purgatory; the turning place of dreams.''

For Donald Roberts, now 77, a recent return to the island with his son Richard, 42, brought back both painful and pleasant recollections of his family's first days in America. The Roberts family spent two weeks in the second-floor dormitory off the balcony of the Great Hall while Donald's mother was sent to a hospital ward on the south side of the island. Immigration officials suspected Mrs. Roberts was suffering from tuberculosis.

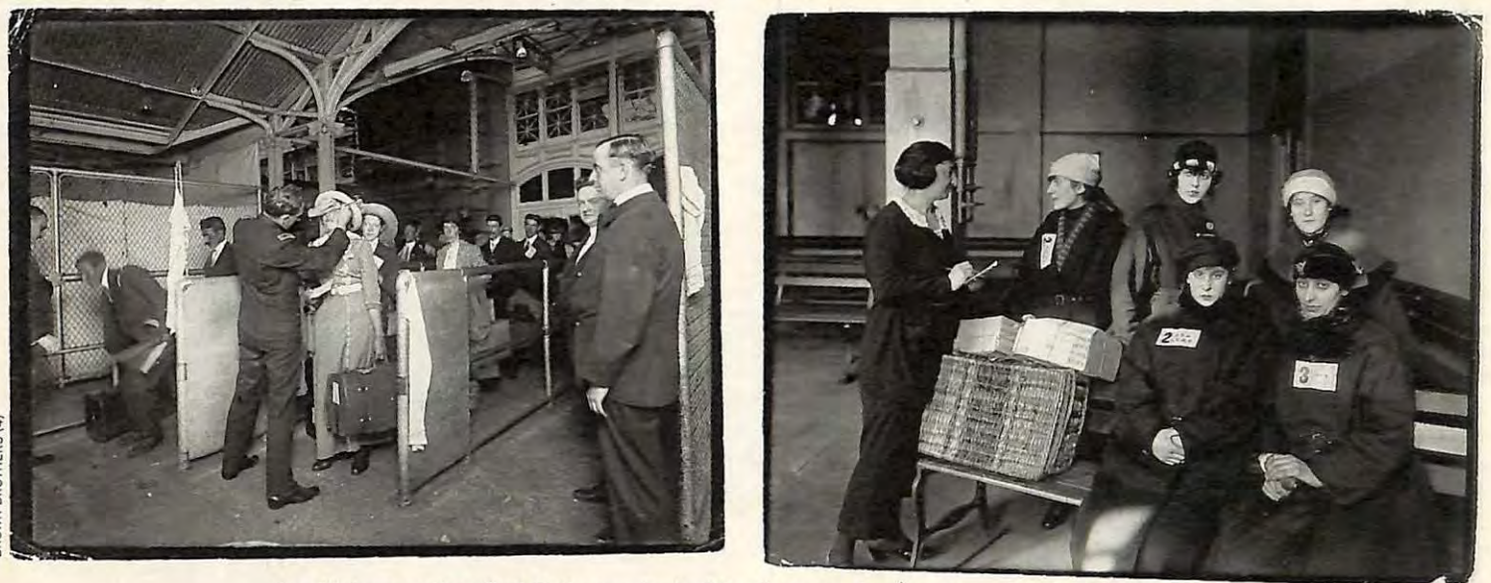
''Look, Richard, there's the window where we would wave to Granny,'' says Donald. ''During the days that we were waiting, we would be let out in the morning and afternoon for an hour or so to get some exercise in the yard. The yard had a wire fence about 15 feet high. Once in a while we could look across the way and see my mother at the window of the hospital. And she would wave to us kids.''

Gazing up at the ivory-tiled, barrel-vaulted ceiling of the Great Hall, Roberts is startled by the silence in the immense space that once hummed with the constant babble of incomprehensible tongues. ''This was the place where they called out the names,'' he says. ''Those going in were glad, but some got deported. People were jammed in here, all screaming. They were hysterical. It was a regular performance that went on every day.''

Roberts recalls watching a feeding frenzy in the main dining hall at every meal and lining up twice a day for a dipper of warm milk. A man dressed in white pushing a cart blew a whistle to call the children. Roberts spent most of his time at Ellis Island waiting in one line or another.

Immigrants who were not detained because of contagious diseases (usually trachoma, which leads to blindness), criminal backgrounds or suspected anarchist leanings went through in about five hours. Those denied permission to enter were entitled to review by a three-person board of inquiry on the island.

Roberts thinks his mother's diagnosis was changed to chronic bronchitis, allow-



BROWN BROTHERS (4)

In a ''six-second medical,'' doctors checked for disease as the newcomers filed by. If there was doubt, an immigrant's shoulder was marked with chalk for further exam: L for lameness, H for heart problems, a circled X for insanity. Ct meant trachoma, a contagious, blinding disease detected by flipping back the eyelid with a buttonhook (left). It was the most common reason for medical deportation. Those allowed entry wore tags (right) specifying their railway destinations.

ing the family to enter. "When the day came that we were permitted to come into the country," he says, "that was a real banner day. The ferry boat ran back and forth to the Battery. And there we walked off with a lot of other folks just like letting the birds out of the cage."

Donald looked after his younger siblings while his parents took a train to New Jersey. They got off in Rutherford, the first stop. A real estate agent waiting to meet new arrivals showed them a wood-frame house, which they put a down payment on immediately. Donald's father set up a business as an ornamental plasterer and the family prospered. When Donald finished high school, he joined the Merchant Marine and traveled to South America and the West Indies. In 1932, he found work as a printer's apprentice. When he lost that job weeks later, he decided to look for a trade that was "Depression-proof."

He spent that summer reading about insurance in the Rutherford Public Library. After several weeks, a fellow reader offered him a job as a life insurance agent. In time he became an insurance broker and married Edna Steuber, a young woman he met on a tennis court. They settled in Rutherford and had three children.

As Ellen, Richard and Donald Jr. grew up, Donald Sr. tried to teach them the Welsh language and songs, much to his wife's disapproval. "'These are American kids,' she'd tell me over and over again," Donald says. "And she was right, of course, but I wanted them to know where they came from."

Roberts retired from the insurance business in 1978. His wife died five years ago. He now spends six months of each year in Florida and still plays tennis twice a week.

On top of a dresser in the back bedroom of his Rutherford home is the 5-inch-thick, black, leather-bound Bible his mother carried with her on the Aquitania. Roberts can no longer read the Welsh text but points to the pages where handwriting records five generations of births, marriages and deaths. "My kids don't care much for this kind of stuff," he says wistfully. "But maybe when my granddaughter gets a bit older, she'll ask me what it's all about. And I'll take her to Ellis Island." ■

TRAVEL
Memories
Brochure
Directory

1

STEAMBOATIN'.®
The Original
American Vacation.

Come celebrate 100 glorious years of **Steamboatin'**. Free full-color brochure describing spectacular 3 to 12-night Mississippi and Ohio River paddle wheel vacations aboard the legendary Delta Queen and the magnificent Mississippi Queen. 68 fascinating pages. Call toll free **1 (800) 543-1949.**

THE BEST IN BICYCLING 2

Vermont Country Cyclers
FOUR SEASONS CYCLING

P.O. Box 145
Waterbury Center, VT 05676-0145
1-802-244-8751

America's foremost **bicycle touring** company wants you to discover America in a whole new way. Our tours are geared to all levels of cycling ability, and there's plenty to do along the way. Our leaders are the most experienced in the business, and our selection of inns and restaurants can't be matched. For free information on first class domestic or international bicycle vacations, call or write us today.

3

"See **Florida**. Coast to coast to coast. Our free Vacation Guide will help you plan your next vacation in this perfect place."

Call **1-800-I LOVE NY** Ext. C312 for your free **I Love New York City Vacation Kit.** It includes a map, a directory of affordable hotels and tour packages, as well as highlights of all there is to see and do in New York.

FOR INFORMATION ON THESE EXCITING TRAVEL OPPORTUNITIES SEND THIS COUPON TO:

TRAVEL MEMORIES
P.O. Box 1816
Riverton, N.J. 08077

Name_____
Street_____ Apt._____
City_____
State_____ Zip_____

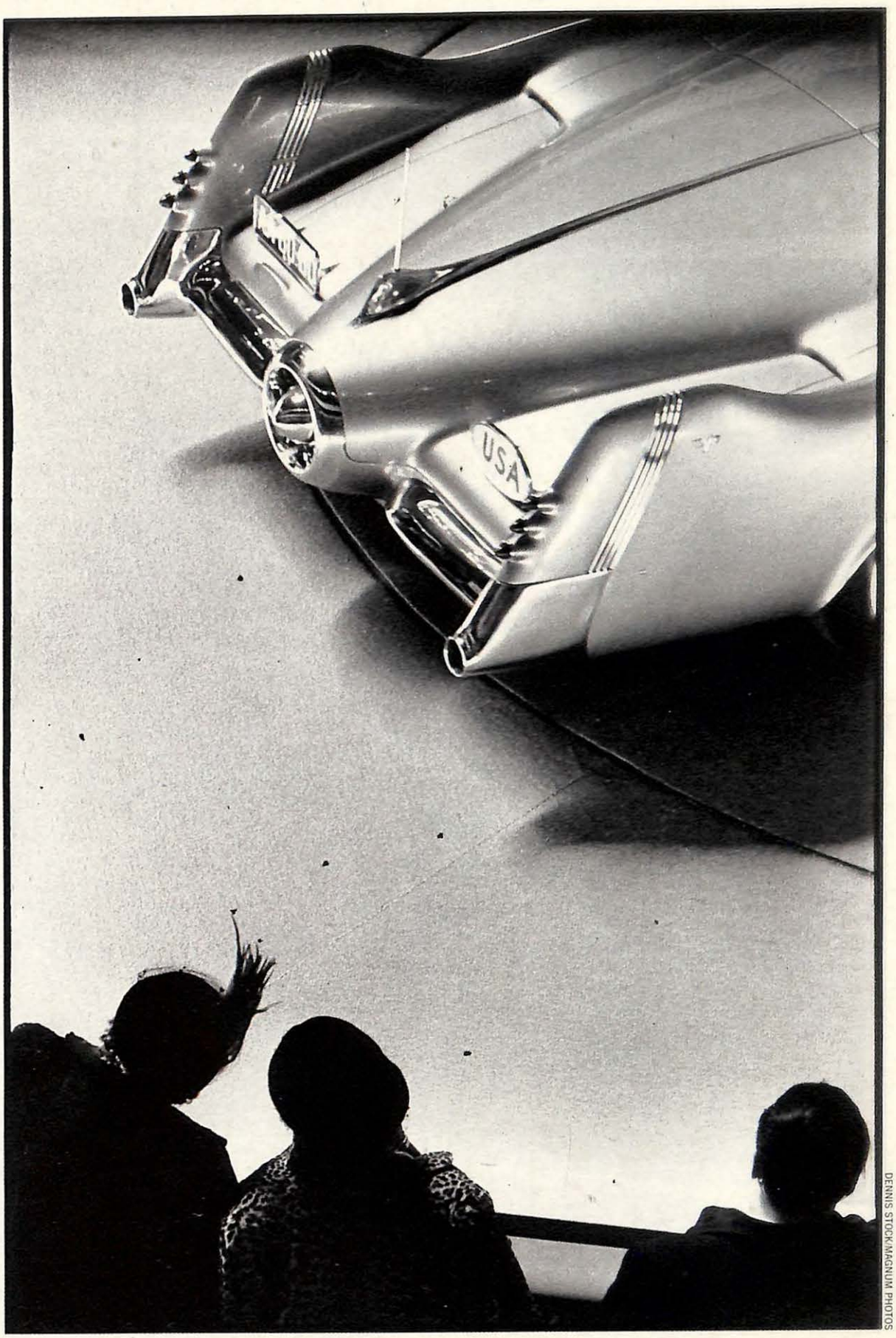
Check the numbers below corresponding to the free travel information you would like to receive.

1 _____
2 _____
3 _____

Allow 4-6 weeks for delivery. This offer expires December 15, 1990.

ME-10/90

ADVERTISEMENT



DENNIS STOCK/MAGNUM PHOTOS

BACK TO THE FUTURE
1953.

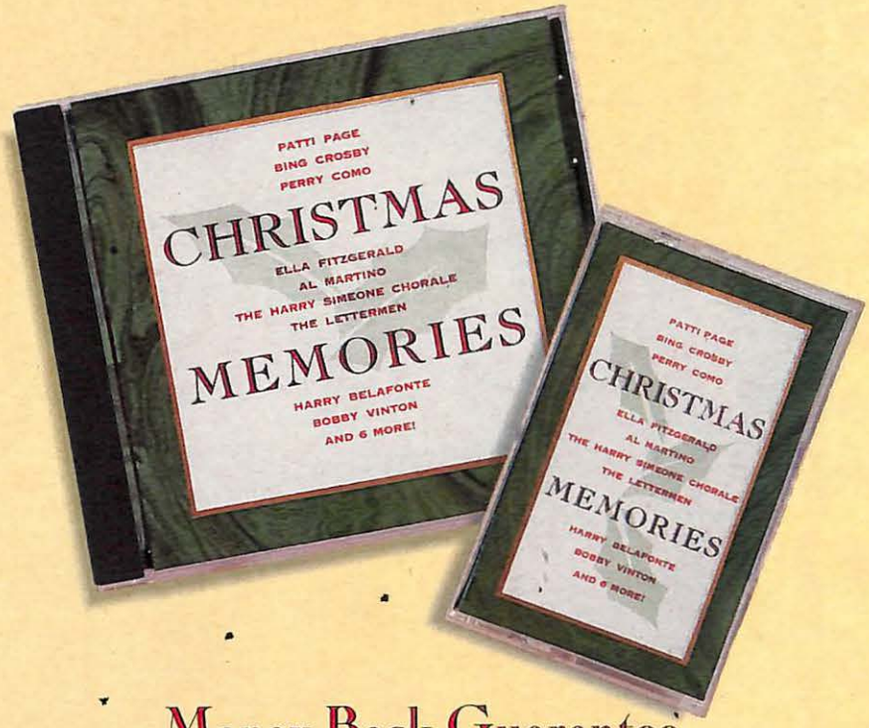
✦

By Dennis Stock

CHRISTMAS MEMORIES

Baking cookies...the smell of bayberry holly...stockings hung by the chimney with care...gift wrapping...snowflakes glistening... carolers singing...Christmas trees glowing and the joy of giving...

Now, a truly fabulous collection of the most cherished Christmas recordings ever made. Fifteen memorable recordings, each a great performance by your favorite artists, singing your most loved Christmas songs. Each specifically selected by the musical experts of Memories Magazine. A perfect Christmas gift idea.



15 Christmas Favorites

Christmas Bells • Olé Santa • White Christmas • The Christmas Song • Round & Round The Christmas Tree • Twelve Days Of Christmas • Do You Hear What I Hear? • Silent Night • Jingle Bell Rock • Christmas Eve • Winter Wonderland • O Holy Night • O Come'All Ye Faithful • The Little Drummer Boy • Have Yourself A Merry Little Christmas

Money Back Guarantee.

We are so confident that you will love **Christmas Memories** that we will send you your money back if you are not completely delighted. Simply return it to us for a complete and unconditional refund.

This collection brings back the Christmas memories you've always cherished and will fill your home with holiday joy. **Order now.**

Christmas Memories
352 Evelyn Street
Paramus, NJ 07652

Memories® music

Yes, please rush **Christmas Memories** to me. I understand that I may return the album for any reason whatsoever and receive a full refund. (Make check or money order payable to **Memories Music.** N.Y. and N.J. residents add sales tax.) Visa and Mastercard accepted.

Send : ☐ Cassette $9.98 MR100T

Send : ☐ Compact Disc $14.98 MR100CD

Enclose $3.00 for mailing and handling per item. No COD,s please.

For fastest service call toll free 1-800-874-6136

Name _____

Address _____ Apt. _____

City _____ State _____ Zip _____

Account No. _____ Exp. Date _____

Signature _____ Phone No. _____

CLASSIFIEDS

For Classified Advertising Call (800) 237-9851

ANTIQUES

WORLD'S LARGEST COLLECTION! Band organ, nickelodeon, carousel music. Recorded from completely restored machines. Cassettes, album, 8-tracks. Album cover prints suitable for framing. Catalog available. Paul R. Eakins-Gay 90's Village, Inc., Music of the 1890's & Early 1900's, P.O. Box 569, Sikeston, MO 63801. (314) 471-1347.

AUTOGRAPHS

CELEBRITIES' ADDRESSES — 7,000 addresses: $20! ACS, 1770 North Highland Avenue, #434, Department M, Hollywood, CA 90028.

BOOKS/PUBLICATIONS

AUTHORS WANTED BY NEW YORK PUBLISHER

Leading subsidy book publisher seeks manuscripts of all types: fiction, non-fiction, poetry, scholarly and juvenile works, etc. New authors welcomed. Send for free, illustrated 40-page brochure G-129. Vantage Press, 516 W. 34 St., New York, N.Y. 10001.

BUSINESS OPPORTUNITIES

HOME ASSEMBLY WORK available! Guaranteed easy money. Free details. Homework-Z, Box 520, Danville, NH 03819.

BECOME A REAL ESTATE APPRAISER. $100,000 plus potential. Home study. Earn professional certification. Free literature. (800) 223-4542, Department RJ618.

LET THE GOVERNMENT FINANCE your small business. Grants/loans to $500,000. Free recorded message: (707) 449-8600. (LA7)

BE YOUR OWN BOSS! 1,001 fast, easy ways to make money. Free. Rush name, address: Money Making, Department M, Box Z, Studio City, CA 91614.

INVENTIONS/NEW PRODUCTS/IDEAS wanted. Call TLCI for free information: (800) 468-7200, 24 hours/day — USA/Canada.

GET PAID FOR READING BOOKS! $50-$100 per book. Write: Calco Publishing, Department C-47, 500 South Broad, Meriden, CT 06450.

PROFITABLE GOLD FOIL PRINTER. Personalized business cards, pencils, matches. Free details. Gold, POB 24986 (MA), Tampa, FL 33623.

EASY WORK! Excellent pay. Assemble products at home. Call for information: (504) 641-8003, Extension 6639.

MAILORDER OPPORTUNITY: Start profitable home business without experience or capital. Information free. Mail Order Associates, Department 662, Montvale, NJ 07645.

GUARANTEED WORK! Honest/legitimate. Top pay. Assemble or sew simple products at home. (904) 686-3634, x6060.

READ BOOKS for pay! Call: (900) 847-7878 ($0.99/min.) or write: PASE-RQ7, 161 Lincolnway, North Aurora, IL 60542.

COLLECTIBLES

100 BASEBALL CARDS — 1950's-1990 including one personally autographed! And, newsletter: $17.95 postpaid. (800) 878-1878.

TOY SOLDIERS — Hand painted, metal figures. 20-page catalog: $1.00. Raimondi, 8039 Norwich, Port Richey, FL 34668.

WWII FIGHTER COLLECTION

Authentic Hand Carved 12½" Aircraft Models

A magnificent array of famous combat planes, hand carved out of solid mahogany and hand painted by expert craftsmen

Call or write for free catalog

The Kittyhawk Gallery
Dept. 40
915 Broadway
New York, NY 10010
212-529-1144

OLD BASEBALL CARDS (1880-1975) wanted. Also, Ruth/Gehrig autographs and sports memorabilia. Call: (313) 434-4251.

"GAMEROOM" MAGAZINE — Jukeboxes, pinballs. Collecting, selling, restoring. 12 months, $24. Call: (800) 462-4263, Visa/MasterCard. 1014 Mountabor Road, New Albany, IN 47150.

EDUCATION

BECOME A PARALEGAL. Work with attorneys. Lawyer instructed home study. America's finest paralegal program. Free catalogue. (800) 223-4542, Department LJ618.

LEARN BOOKKEEPING/ACCOUNTING. Home study. Over 80,000 students trained successfully. Free literature. (800) 223-4542, Department AJ618.

FILMS & VIDEO

SEE YOUR FAMILY ON TV. Relive favorite memories. Hear music bring scenes alive. Videotape made from home movies, pictures, slides. Videos, 4070 Alto, Oceanside, CA 92056.

CLIFFHANGER SERIALS, matinee westerns. Giant selection. Free illustrated catalogs. Henwood Cinema, Box 376, Jamison, PA 18929.

HOME MOVIES AND SLIDES converted to video. Preserve treasured memories. Latest, solid state transferring process. Free information: Memory Lane, 7349 Via Paseo Del Sur, Suite 515-406, Scottsdale, AZ 85258. (602) 483-6968.

CLASSIC MOVIES on video. Catalog: $2.00, refundable. Primetime, 656 North Rangeline, Carmel, IN 46032. (317) 575-0302.

PHOTOS, SLIDES, MOVIES preserved on video tape. Perfect gift idea! Brochure: 576 Dorset Circle, South Daytona, FL 32119. (904) 788-9326.

WITH LOVING CARE, we will relive your memories on video tape. One of the country's first professional transfers labs. Send us your 8mm, 16mm, slides and prints. Send for free transfer kit. We pay UPS both ways. Video Transfers of Vermont, Memory Lane Department, Main Street, Norwich, VT 05055.

THE BEST OF DARK SHADOWS on videotape. A special compilation of chilling Dark Shadows' highlights featuring many favorite Dark Shadows' characters. $9.98 + $4.00 shipping. Collector's catalogue: $2.50 (sent free with purchase of videotape). Send check, money order or Visa/MC information to: Dark Shadows, P.O. Box 9193, Pawtucket, RI 02862-9193.

FOR INVENTORS

INVENTORS! Confused? Need help? Call IMPAC for free information kit. Toll free in US/Canada: (800) 225-5800.

INVENTORS! Your first step is important. For free advice, call: Advanced Patent Services, Washington, DC, (800) 458-0352.

GENEALOGY

FREE CATALOGUE from America's leading publisher of family history. Genealogical Publishing Company, Department MM, 1001 North Calvert Street, Baltimore, MD 21202. (800) 727-6687.

GIFTS

AFFORDABLY PRICED NATAL horoscope, 25-30 pages. Send $10, birthdate, time, place, to: CompuScopes, Department MEM, Box 21569, Carson City, NV 89721.

WATCH REPLICAS! LOWEST PRICES guaranteed nationwide. Warranty. Exact weight and color. 18KT gold plated. Call: (404) 963-3USA.

HISTORY

"THE CHRONICLES" Family History Newsletter helps families record their unique oral history. Sample: $1.00. Chronicles, 204 Pine Street, Burlington, VT 05401.

MEMORABILIA FOR SALE

"TV GUIDES" 1950-1990. Catalogue: $2.00. Movie and TV stars magazines, photos, paperbacks, "Playboys", etc. Catalogue: $2.50. Howard Rogofsky, Box 107-M, Glen Oaks, NY 11004.

CLASSIFIED INFORMATION

CLASSIFIEDS are published monthly in MEMORIES. The introductory rates are: $5.25 per word (15 word minimum) for regular classified, and $395 per column inch for classified display (one inch minimum). Lower rates are available for three-time insertions. All classified ads must be prepaid with order. Send orders, payment and advertising copy to: MEMORIES Classified Department, P.O. Box 1510, Clearwater, Florida 34617. Telephones: National toll free 1-800-237-9851; Florida toll free 1-800-553-8288; Local 1-813-443-7666. MEMORIES Magazine is represented by Russell Johns Associates, Ltd. for classified advertising.

MEMORABILIA FOR SALE

"TV GUIDES" 1950-PRESENT. Giant calalog: $2.00 (refundable). Extensive Research, Squaw Rock, Danielson, CT 06239. (203) 774-1203.

MEMORABILIA WANTED

AUTOMOBILE LITERATURE WANTED: 1900-1975. I buy automobile sales brochures, manuals, etc. Walter Miller, 6710 Brooklawn, Syracuse, NY 13211. (315) 432-8282.

AUTOGRAPHS, BANNERS, political pins, leathers, baseball cards, silks, pennants, baseball pins, sports memorabilia wanted. Highest prices paid. Stan Block, 128 Cynthia Road, Newton, MA 02159.

MISCELLANEOUS

OLD STOCK CERTIFICATES. Catalog/sample: $3.00. Investment Research Institute, 41 Sutter, #1671, San Francisco, 94104. (415) 686-9067.

MUSIC

THOUSANDS OF OLDIES! Hard to find, hit records from 1940's-1990's. Huge, 45 rpm record and cassette singles catalog includes rock, pop, country and R&B. Send $2.00: American Pie, P.O. Box 66455-M, Los Angeles, CA 90066.

GUITARS, BANJOS, MANDOLINS — bought, sold, traded, evaluated. Buying Gibson, Martin, Fender, D'Angelico, D'Aquisto, National, Dobro, Rickenbacker, Gretsch, Fairbanks, Vega, B&D, Epiphone, Paramount. Sellers phone collect: (718) 981-3226. Mandolin Bros., 629 Forest, Staten Island, NY 10310. Free catalog.

50,000 OLD RADIO shows on cassettes! Also: jazz, big bands, country western. Catalog: $2.00 (refundable). How Well I Remember, P.O. Box 1069M, Richland, WA 99352.

78s, 45s, LPs: Collectible records, 1900-1965. Bought, sold, traded. Discollector, Box 691035, San Antonio, TX 78269-1035.

RECORDS. 7" 45s from the 40's, 50's & 60's. 8,000 titles, low prices, brand new re-issues. Send $3.00 for catalog. Records, 151 1st Avenue, Room #151, New York, NY 10003.

POSTERS

POSTERS, PHOTOS — Ohlinger's, 242 West 14th Street, New York City 10011. (212) 989-0869. Free lists.

RECIPES

FREE DETAILS! Beautifully illustrated, write-your-own cookbooks. Browse 'n' Buy, Box 504-R, Bohemia, NY 11716-0504.

SERVICES

MODELING JOBS U.S.A. All ages and types. No experience. Free information. Paramount. (800) 940-4038. Call now!

STAMPS

FREE! BIG CATALOG — New edition listing thousands of bargains on worldwide stamps. Packets, albums and accessories. Free when requesting stamps on approval. Buy what you like. Return balance. Jamestown Stamp Company, Department E100ME, Jamestown, NY 14701.

TRAVEL OPPORTUNITIES

ROAM THE WORLD by freighter. Deluxe, inexpensive, exciting. TravLtips Association, Box 218M2, Flushing, NY 11358. (800) 872-8584.

LUXURY YACHTSHIP

RIVER CRUISING

Columbia, and Snake Rivers, along the historic Lewis & Clark Adventure Route. FROM $995

Cruise these Great Rivers of the West on the full-service small cruiseship, visiting Washington, Oregon & Idaho. Interesting shore excursions. Eight unique locks and dams. Over 900 miles. 6-Days 5-Nights. From Portland, Oregon. For brochure:

YACHTSHIP CRUISELINE

523 Pine St., Suite 808, Dept. 131, Seattle, WA 98101
or call (206) 623-4245, or see a Travel Agent

TAKING ISSUE

Fiddling with the Dials

By Michael Goodwin

For this department a distinguished writer is asked to read the magazine's contents before publication and to comment, elaborate or take issue with them.

Combining infinite wisdom with unfailing hindsight, the editors of MEMORIES have looked into the nation's rear-view mirror and have seen a singular vision. Or, to be more precise, they have seen television.

The articles on Sonny and Cher, *Monday Night Football* and the Amy Debate all celebrate TV's past. Even Al Jolson almost makes the list, having died shortly after making a TV deal with CBS. That leaves only Lascaux with no broadcast connection, which proves that timing is everything.

Some may object to using the tube as a guide to the way we were. After all, is it fair to reduce America to a sack of couch potatoes with nothing else to remember? And has MEMORIES become a mere compendium of past TV?

If the answer to either question is yes, then the editors should forget their oft-stated boast about revisiting only the big stories that still reverberate today. If the history of television is their main concern, they can just rewrite old copies of *TV Guide* and go home early.

But let's assume they know what they are doing and that between the lines is a vision of how our society got where it is. Perhaps the picture gets clearer if you move the antennae and fiddle with the dials. Here, let me help.

First, don't dwell on the sexy lady with the bare midriff or the white entertainer who pretended he was black. Not because those articles aren't entertaining—they are. But that's about all they are. Pretty light stuff. So read 'em, feel good about the good old days and be happy that Cher still respects Sonny and that Jolson's music is still available.

For meaning, look to the stories from 1970 and 1980—about *Monday Night Football* and the Carter-Reagan debate. They have heft, and they involve subjects that are important to the daily life of America, then and now: sports and politics. Those articles tell us how TV shapes the way we live.

Now don't get nervous. I'm not about to do any heavy TV-bashing. Too easy. Everybody knows that TV is ruining the world, that nobody reads anymore, that nobody on TV thinks because thinking kills ratings. That sex and violence and celebrities are all we care about because that's what TV cares about because sex and violence and celebrities sell cars and shampoo and beer.

No, I'm not getting into all that. I just want to make the point that TV changes everything it touches. TV can be a fly on the wall, but mostly it is an 800-pound gorilla. It consumes everything in sight to satisfy its craving for entertainment.

Take sports. Remember when games were played for the people in the stadiums? Most lasted two and a half hours, tops. The athletes made a good living, though not much more. They played with enthusiasm but without theatrics. A player who got a hit or scored a touchdown didn't wave his finger at the camera and shout "We're No. 1." There were no cameras. It was just a game.

Then along came Roone Arledge & Co. A game wasn't good enough. Sports had to be a show, an extravaganza. The shows now routinely run three hours and are packaged for home consumption. The suckers who buy tickets are mere extras for the TV audience. Some fans are not content with these bit parts. Witness the yahoos who cavort bare-chested in the snow to get 15 seconds on the air.

College sports have dropped that corny hokum about alma mater. The name of the game is money, the megabucks that TV pays successful colleges for broadcast rights. Next time you wonder why an otherwise honorable university would enroll an athlete who can't read, remember that the difference between a winning and losing season is about $10 million.

As for politics, picking our leaders used to be a fairly serious business. But TV doesn't like seriousness. Politics obeys the command to entertain and is reduced to trivial slogans, sound bites and photo opportunities. Even the sound bites are getting shorter. A recent study found the average network quote by a 1988 Presidential candidate ran 9.8 seconds, down from 42.3 seconds in 1968. Seven hours of the Lincoln-Douglas debate is one thing, 9.8 seconds is too little of another.

A candidate who slips on TV is finished, as Jimmy Carter proved twice. His Amy comment cost him in 1980, but that was only payback for 1976, when he was helped by Gerald Ford's observation—14 years too soon—that Poland was a free country. Richard Nixon may have deserved to lose to JFK in 1960, though not because he had a sweaty upper lip and a 5 o'clock shadow.

In the early days of politics on TV,

AP/WIDE WORLD PHOTOS (2)

candidates tried to look good. Now they're good looking. They package themselves like soap and travel thousands of miles to get a backdrop for the evening news. Sometimes this works, sometimes not. George Bush looked like a patriot at a flag factory; Michael Dukakis looked like Snoopy when he rode a tank.

And TV brings to politics the same curse it brings to sports: money. Campaigns are outrageously expensive because of the high cost of advertising time, which in turn increases the influence of big contributors. That begets the same campaign strategy from the White House to Podunk: Forget the issues. Put your trust in media handlers and your money into TV. The best commercial wins.

Don't get me wrong. I really like TV. I just don't like what it's doing to us. ■

MICHAEL GOODWIN *is co-author of* I, Koch *and a former TV critic for the* New York Times *and* The National.

Memories
Catalog Collection

Shopping is fun and easy with the MEMORIES Catalog Collection! Simply select the catalogs you would like to receive, fill out the order form, and send one check. The catalogs will be mailed to you directly from the fine companies represented here. Enjoy shopping with ease!

1 CINEMONDE Presents Our Summer 1990 catalog with 22 pages (8½" × 11") containing over 250 black-and-white images plus front and back covers in full color. To be sent via 1st class mail with outside protective wrapper. Available July 4th, Independence Day, 1990. **$7.00.** (U.S. funds only).

2 Adam & Eve offers a sophisticated selection of the best in adult products from alluring lingerie to boudoir playthings. Over 2 million free-spirited customers enjoy our special service. Every item is guaranteed to your complete satisfaction or your money back. We'll send you a special 50% discount coupon good on your first order. **FREE!**

3 CUMBERLAND GENERAL STORE - One-of-a-kind Merchantile/ Hardware Company. Comprehensive selection of practical items and tools for home and farmstead, including everything from windmills to woodstoves, Victorial baths to tonics, spinning wheels, hand pumps, kerosene lamps, buggies, harness. All this and more in our 256 page catalog. Catalog cost **$3.00** (refundable with order). Toll free ordering 1-800-334-4640. Mastercard, Visa, Discover accepted.

Hake's

GIGANTIC AUCTION-BID, by Mail or Phone

4 Each auction catalogue pictures & offers 3,000 fascinating original collectibles in these and other categories: Disneyana • TV & Movies • Toys • Radio Premiums, Cowboy, Space & Superhero Character Items, Comic Characters • Advertising Collectibles • Political & All Other Pinback Buttons • Sports • Aviation • Cars • World War I & II • World's Fairs • Baby Boom Items Like GI Joe, Lunch Boxes & More. Send **$5.00** for our next catalogue to: HAKE'S AMERICANA & COLLECTIBLES, P.O. Box 1444 Dept. 97, York, PA 17405 (717) 848-1333.

The Source for Everything Jewish

5 HAMAKOR JUDAICA is The Source for Everything Jewish. Jewish gifts by mail. A delightful diversity of decorator, collectible, everyday, and whimsical items. Catalogue includes ritual and festival products, limited-edition prints, and sculpture. Be nice to yourself, or find the ideal gift. For the year 5751 and special seasonal mailings. **$2.00.**

6 Frederick's of Hollywood. Full Color Fashion Catalogs. Exclusive designs—glamorous dresses, leisurewear, sportswear, sexy lingerie, unique bras, swimwear, hosiery, shoes, menswear and accessories. Send **$2.00** for a one year catalog subscription (10 issues) and receive $10 worth of gift certificates with your first catalog.

7 "Pedigrees" the catalog for pets with personality. It's fun to read, fun to shop with hundreds of hard-to-find fashion, food, fantasy and functional items for the pet with character—personalized neck-wear, fashion apparel, beauty and grooming aids and much more. Send for your **FREE,** 44 page, full color catalog.

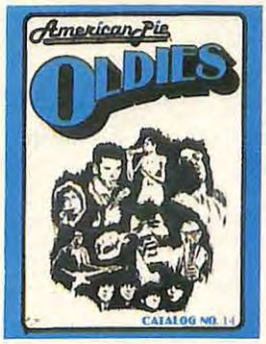
8 BARNES AND NOBLE, serving booklovers since 1873, brings you hundreds of book bargains, current paperbacks, rare/out of print editions, records/tapes, and videocassettes, at savings of up to 80% off publisher's prices. **$1.00.**

Good Health Good Looks™

9 LOOK AND FEEL YOUR BEST with CLIENTELE'S catalog of health, nutrition, skin care and non-animal tested cosmetics. Developed by dermatologists, nutritionists, and anti-aging experts. You'll receive a $10 gift certificate, plus Daily Nutrients, and Clientele's .25 oz. Wrinkle Treatment to soften age lines. All for just **$5.00.** Results guaranteed! Call 1-800-327-4660.

THE FOLIO SOCIETY

10 The Folio Society, founded in 1947, is England's leading publisher of finely printed books. Each is specially designed, with a colorful binding, illustrations and slipcase. Classic and modern masterpieces of history, memoirs, travel, fiction, poetry and humour—unusual treasures for readers and collectors, exclusively from Folio. Send for colour Prospectus, with valuable free edition offered. **$2.00.**



11 Searching for your favorite oldies? All your musical memories are available from AMERICAN PIE. Our huge catalog features thousands of smash hits available on 45rpm records and cassette singles. Titles include hard to find rock, country, R&B, and pop songs from the 40's to the 90's. We also carry accessories for your record collection. Satisfaction Guaranteed. Catalog **$2.00.**

Critics' Choice VIDEO ★★★★

12 Build your complete video library with the **FREE** Critics' Choice Video Catalog. Choose from classics, new releases, musicals, documentaries, plus sports. Disney and other children's favorites and more. The 116 page catalog contains over 2,200 VHS videos with many priced at $14.95. 100% guarantee. Fast Federal Express rush delivery available.

BRUCE MEDICAL SUPPLY

13 America's Leading Mail Order Medical Supplier. Save up to 60% on colostomy, ileostomy, urostomy, tracheostomy/laryngectomy, bladder control, and diabetic testing needs. Experience the economy, convenience and reliability of shopping from the comfort of your home. For a catalog, call toll free 1-800-225-8446. (Operator 997). Catalog **Free.**

THE WORLD'S BEST CATALOGS

14 IF YOU LOVE TO DISCOVER CATALOGS YOU MUST HAVE THIS BOOK! It is filled with exclusive catalogs from the U.S.A., Canada, Europe and Asia. You'll find 1000's of wonderful products from every corner of the world and you'll enjoy special savings by buying direct from importers and factories all over the globe. Don't miss this "Ultimate Catalog of Catalogs." The cover price on the World's Best Catalogs is $6.00, but as a special introduction offer to catalog shoppers you can order it **FREE**!!

SECRET PASSIONS

15 A romantic collection of sensuous lingerie, elegant hosiery and fabulous oils and lotions for today's woman. Enjoy the luxury of shopping at home with every item guaranteed to satisfy your most discriminating tastes or your money back! Toll Free order line is ready to take your order 7 days a week. Incredible 50% discount and FREE gift with your first order. **FREE** color catalog. Fast, friendly service is our policy.

Send coupon to: MEMORIES Magazine
P.O. Box 1657
Riverton, NJ 08077

Name _____

Street _____ Apt. _____

City _____

State _____ Zip _____

Check the numbers of catalogs you want.

Total line cost & add $1.00 for postage & handling.
Enclose check or money order payable to: MEMORIES
Enclose $ ____ for catalogs checked
$ 1.00 postage & handling
TOTAL $ ____

____ 1. $7.00	____ 6. $2.00	____ 11. $2.00
____ 2. Free	____ 7. Free	____ 12. Free
____ 3. $3.00	____ 8. $1.00	____ 13. Free
____ 4. $5.00	____ 9. $5.00	____ 14. Free
____ 5. $2.00	____ 10. $2.00	____ 15. Free

Allow 4-6 weeks for delivery. Offer expires January 15, 1991. ME-10/90-1

Send coupon to: MEMORIES Magazine
P.O. Box 1657
Riverton, NJ 08077

Name _____

Street _____ Apt. _____

City _____

State _____ Zip _____

Check the numbers of catalogs you want.

Total line cost & add $1.00 for postage & handling.
Enclose check or money order payable to: MEMORIES
Enclose $ ____ for catalogs checked
$ 1.00 postage & handling
TOTAL $ ____

____ 1. $7.00	____ 6. $2.00	____ 11. $2.00
____ 2. Free	____ 7. Free	____ 12. Free
____ 3. $3.00	____ 8. $1.00	____ 13. Free
____ 4. $5.00	____ 9. $5.00	____ 14. Free
____ 5. $2.00	____ 10. $2.00	____ 15. Free

Allow 4-6 weeks for delivery. Offer expires January 15, 1991. ME-10/90-2

PHOTO FINISH

Morning Becomes Electric

1. *The Today Show*, NBC, Dave Garroway (1952-61). 2. *The Morning Show*, CBS, Charles Collingwood (1954-55), Walter Cronkite (1954-56). 3. *The Morning Show*, CBS, Collingwood, Jack Paar (1954-55). 4. *The Morning Show*, CBS, Cronkite, Dick Van Dyke (1955-56). 5. *Good Morning*, CBS, Will Rogers Jr. (1956-57), Ned Calmer (1956-57). 6. *Today*, NBC, John Chancellor (1961-62). 7. *Calendar*, CBS, Mary Fickett (1961-63), Harry Reasoner (1961-63). 8. *Today*, NBC, Hugh Downs (1962-71), Joe Garagiola (1969-73 and June 1990-present). 9. *CBS Morning News*, Mike Wallace (1963-66). 10. *CBS Morning News*, Joseph Benti (1966-70). 11. *CBS Morning News*, John Hart (1970-73). 12. *Today*, NBC, Barbara Walters (1971-76), Downs. 13. *CBS Morning News*, Sally Quinn (Aug.-Dec. 1973), Hughes Rudd (1973-79). 14. *CBS Morning News*, Rudd. 15. *Today*, NBC, Jim Hartz (1974-76). 16. *A.M. America*, ABC, Stephanie Edwards (1975), Bill Beutel (1975). 17. *CBS Morning News*, Bruce Morton (1975-77). 18. *Good Morning, America*, ABC, David Hartman (1975-87), Nancy Dussault (1975-77). 19. *Today*, NBC, Jane Pauley (1976-89), Tom Brokaw (1976-81). 20. *Good Morning, America*, ABC, Hartman, Sandy Hill (1977-80). 21. *CBS Morning News*, Rudd, Lesley Stahl (1977-79). 22. *CBS Morning News*, Stahl, Richard Threlkeld (1977-79). 23. *Morning*, CBS, Bob Schieffer (1979-80 and 1985). 24. *Good Morning, America*, ABC, Hartman, Joan Lunden (1980-present). 25. *Morning*, CBS, Charles Kuralt (1980-82). 26. *Morning*, CBS, Kuralt, Diane Sawyer (1981-85). 27. *Today*, NBC, Pauley, Bryant Gumbel (1982-present). 28. *CBS Morning News*, Bill Kurtis (1982-85), Sawyer. 29. *CBS Morning News*, Kurtis, Phyllis George (Jan.-Aug. 1985). 30. *CBS Morning News*, Maria Shriver (1985-86), Forrest Sawyer (1985-86). 31. *The Morning Program*, CBS, Roland Smith (1987), Mariette Hartley (1987). 32. *Good Morning, America*, ABC, Charles Gibson (1987-present), Lunden. 33. *CBS This Morning*, Kathleen Sullivan (1987-1990), Harry Smith (1987-present). 34. *Today*, NBC, Deborah Norville (1989-present), Gumbel. 35. *CBS This Morning*, Smith, Paula Zahn (Feb. 1990-present). 36. *Today*, NBC, Norville, Gumbel, Garagiola. Photo credits: NBC: 1, 8, 15, 19, 27, 34, 36. CBS: 2, 3, 4, 5, 7, 9, 10, 11, 13, 21, 22, 28, 29, 30, 31, 33, 35. PHOTOFEST: 6, 14, 20, 23, 25. UPI/BETTMANN NEWSPHOTOS: 12, 26. HOWARD FRANK: 16, 18. ABC: 24, 32. AP/WIDE WORLD PHOTOS: 17.

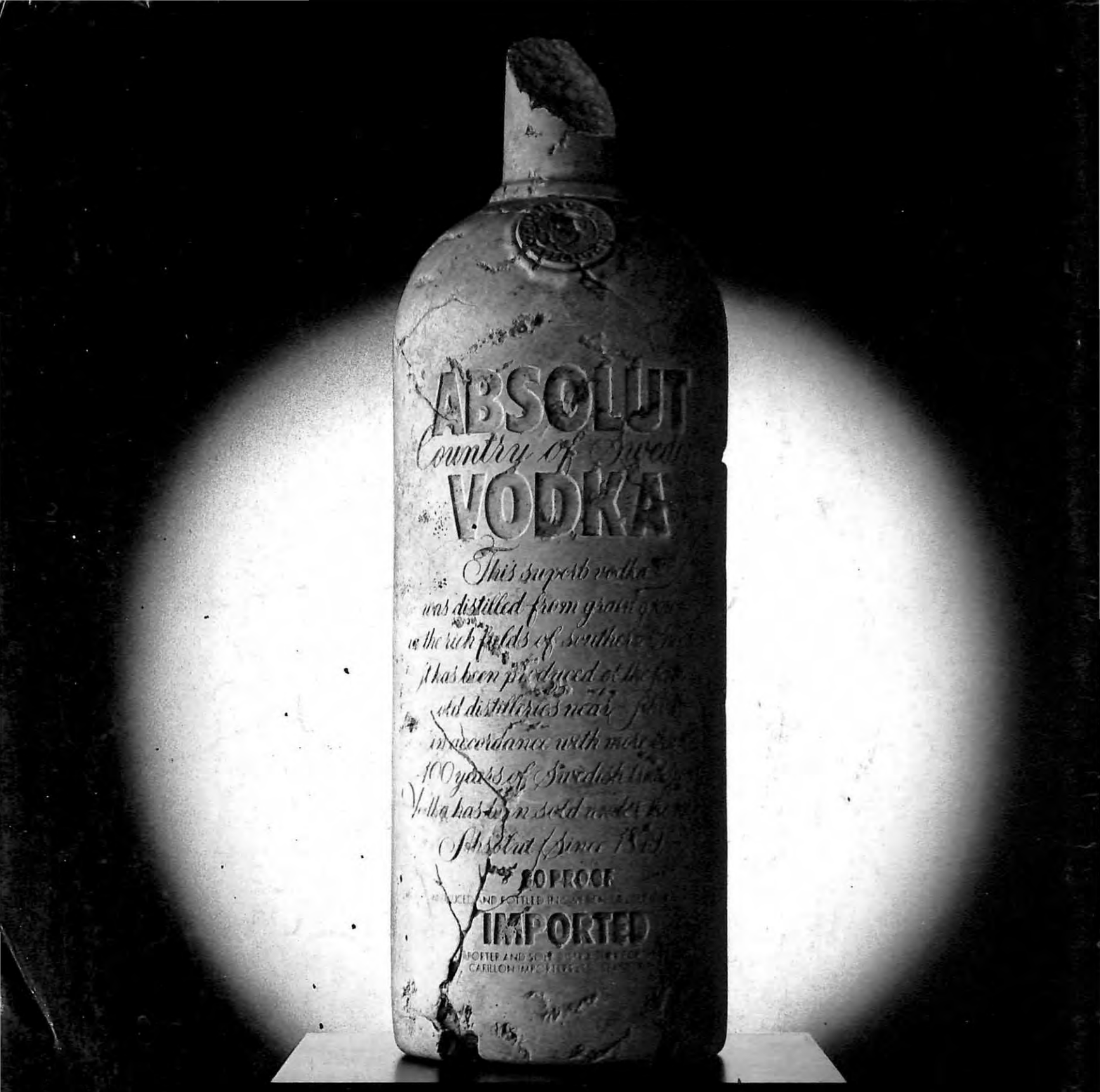
Move to Malibu

$3 off a carton

© The American Tobacco Co. 1989.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

Filters 100's: 16 mg. "tar," 1.3 mg. nicotine; Lights 100's: 9 mg. "tar," 0.7 mg. nicotine; Menthol 100's: 11 mg. "tar," 0.9 mg. nicotine; Ultra Lights 100's: 6 mg. "tar", 0.5 mg. nicotine av. per cigarette by FTC method.



ABSOLUT ORIGINAL.

FOR GIFT DELIVERY OF ABSOLUT VODKA ANYWHERE, CALL 1-800-CHEER-UP (EXCEPT WHERE PROHIBITED BY LAW).
80 AND 100 PROOF VODKA/100% GRAIN NEUTRAL SPIRITS (ABSOLUT COUNTRY OF SWEDEN™) ©1988 CARILLON IMPORTERS LTD; TEANECK, NJ.